

TLALX

TEN YEARS RUNNING A DIY HARDCORE PUNK LABEL



TO LIVE A LIE

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Final Words

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T L A L - M E D I A O 8





Hello all,

TLAL has been a major part of my life ever since its inception in 2005. There are endless stories and friends. DIY is so different than business life and it is so organic that it changes. I want to show things from inside as well as outside just as an homage to the time spent and people met and times that were had. I don't think I'd be in a bad place in life without TLAL, but I'm not sure I'd have had as much fun. Here is a glimpse inside the work I've done for more than ten years.

Will Butler '16



TLAL Curmudgeon and friends at TLALHQ



PRE LABEL & YEAR ONE

The Early Early Years:
August 2015 marks ten years of running my label. I honestly don't know how to start this because as I've said time and time again, DIY has been a huge part of my life as soon as I discovered punk at the ripe age of 14. I loved skateboarding, I loved computers, I loved punk music and everything else didn't matter as much. I got involved directly with DIY when I was 16 and I started a band with some of my friends I skated with (see zine excerpt on opposite page)

It took trial and error to establish ideas and ideals of DIY back in those days growing up in Winston-Salem. My band first tried recording ourselves on an 8-track but then realized we should pay and get legitimate recordings. We put out our own CDs, did our own merch, I did the website, booked our own shows, etc. During those days, the band was what mattered and people around town started to seem to be on board with us. We lost Philip on drums which

was a huge bummer to me because he had been a childhood friend but I liked Phil (different person, similar name) on drums and near the end we lost Chris on vocals and our friend Will sang for one show. The band dissolved when we went off to college and that was the end of that era for me and for us.

The Early Years of TLAL:
I became infatuated with vinyl when I was around that age and had a good slew of records but then I went off to college and DIY dripped away. I went to Virginia Tech and the house that had shows, called the Solar Haus, had a show where people fell through their window a year before I was in town (ironically the Death By Sterero show). The whole place got shut down so I tried to find punk and skateboarding where I could there but ultimately failed. I transferred to NC State and found DIY in the form of emotional hardcore locally and started a distro selling both punk records (Spazz, Charles

MOUTH ZINE



Bronson, etc) and for the lack of a better word... screamo records (Orchid, Neil Perry, et al) under the name of Stronghold Distro. That connection with screamo lead me to meet the guys in Shitstorm through their screamo band Tunes For Bears To Dance To. Those guys tried talking me into putting out a Tunes EP if I remember correctly. I wasn't that sold on the idea but then there was talk of the two brothers from the band starting a label and putting out a split between Godstomper and Magrudergrind, which I had a major interest in. I remember talking to Avi shortly after I met him (went to see MG at Charm City Art Space) and he got me jazzed on how it would help my distro to put out a record and trade records, I did and he was right. Actually that release I hardly traded it sold super well and went onto a second pressing. The label I put that out with showed me the ropes of record pressing and I think a lot of the early ethos I learned from these first re-

leases and communicating with peers in bands and labels.

From there I put out the Rhino Charge EP on my own with some help here and there from other label friends (Paul from Give Praise helped me get the covers printed up at his printing shop). I couldn't believe it but I think between some Internet hype surrounding Rhino Charge, them getting the cover of the last issue of HeartttaCk, and the fact that Ebullition helped unload more than half of them onto the world... the first pressing sold out pretty quickly. Second pressing came out right around when the band broke up but it sold through steadily. I remember being so new to it that I asked my mom her advice and she told me to not put anything more into it that I wouldn't mind never seeing again which was good advice. Honestly, looking back on it... Ebullition (the combined efforts of Kent and Lisa) had a profound affect on my label sustaining itself through the early years and I can't thank those two enough.



RHINO CHARGE SHIPPING

The last release of first year of my label was the Magrudergrind discography CD called 62 Trax of Thrash. I had no idea what to expect out of a CD release but we did our best to pack as much music into one place as we could and although Magrudergrind had only been a band for three years, they had a stockpile of songs and releases. This release was a three way co-release and I think we ended up doing two runs of 1000 so there are 2k of those beasts floating around. Putting out CDs is a different story but they are oh so swell to trade overseas when you can break them out of the jewel cases and ship them cheaply without all that plastic. Magrudergrind had always been super active and this was around the time when they started to go through some guitarist changes I believe but the guys were actively touring and had done some European/SE Asian trips. I never wanted to go out of my way to do a CD ever but my outlook has always been to put out releases that I myself would be stoked to own and the prospect of having all the early

Magrind stuff in one place was a major interest. I'm not sure this CD put me out there as a new label as much as the first two releases but it definitely got the name overseas and also into the hands of people where vinyl isn't as accessible to them.

Honestly the first year was a whirlwind. I was so amped on everything and I was so into making cool friend editions, and test press covers, and putting weird little inserts into each record. I drew on every mailer and usually taped weird pictures on them. It was a special time where everything was so new and exciting and every order was someone I wanted to communicate with and share with. Today is no different but the time I have to do those things is far more limited. Also at this time I lived at 1306 Flint Place, which was a super low rent house near NC State and people were always around and wanting to help out and be involved. Next door at 1304 Flint, they had shows pretty regularly but shows there are more a part of the story of the second year of the label.

TO LIVE ALIE

FIRST YEAR AND A HALF

MAGRUDERGRIND /
GODSTOMPER - 7"

RHINO CHARGE -
SELF TITLED 7"

MAGRUDERGRIND -
62 TRAX OF THRASH CD

UNHOLY GRAVE /
ARCHAGATHUS - 7"

I OBJECT /
FxpPxOx - 7"

AxRxMx /
FINAL DRAFT 7"



V/A - SKATE
ATTACK TAPE

V/A - 4 BANDS TO
DRAIN YOUR POOL LP

XBRAINIAx /
NOCOMPLY - 7"

LxExAxRxNx -
FIRST LESSON 7"

TERMINAL YOUTH -
SELF TITLED LP

MEHKAGO N.T. -
SELF TITLED CD

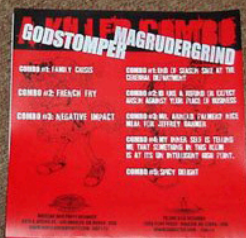
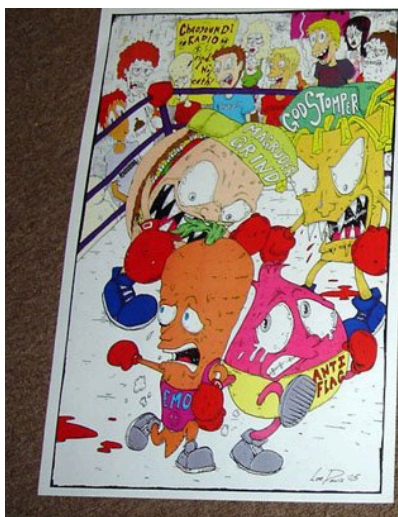




LAST COPIES



RC FRIENDS EDITION



DIY HOME SCREENPRINTING

YEAR TWO YEAR TWO



TIFY 2006

The second year of the label, things were brand new. 2006 was full of newness and I had the peach fuzz of a greenhorn rookie. I had the luck of living in a house next to a house that could put on shows, which was incorrectly called Flint Street House. Life those days revolved around simple things, biking around, hanging with friends, doing stuff with music, and I had the unfortunate predicament of becoming a 8-5er. I was therefore the boring one of the batch because I couldn't party that much... but that first IT job out of college in 2005 was the seed money that started and grew the label. Anyhow, I started throwing some shows for bands I liked and had the luck of book I Object! along with a handful of other bands, including Magrudergrind who took me on a few day tour down to This Is For You Fest.

I Object! had a super cool veggie fueled decommissioned ambulance they drove around and I thought I was lucky to not be stuck in the vehicle that smelled of french fries. I Object! wasn't signed to Alternative Tentacles yet but had adopted a similar touring pattern as Magrudergrind... tour as much as possible but also go to the ends of the earth with your music because DIY friends in places like SE Asia for instance, are extremely excited to have music come through to see. I became friends with IO and they asked me to do their split record with Macedonian band Forever Positively Obsessed (FxFxOx) along with Ryan from the IO's label and my newer friend Josh from Dead Tank. I became friends online with FxFxOx who tried to tour the US but couldn't get over here due to the government there not allowing them over. The record is awe-

some and special, the one thing I was a little bummed on is the red/black copies were supposed to be one color on one side and another color on the other but they just look like a haze around the center of one color and the other outside of it.

After the IO/FPO jam I had been talking to a band called ARM from California about doing a record and then all of a sudden it became a split releases with one of my favorite labels, 625 Thrashcore. I wasn't very familiar with Final Draft at the time (sometimes listed as FinaDraft) but compared to Apathetic Ronald McDonald's weirdo off-the-wall spazz punk, I think the heavy nature of Final Draft ended up being the stronger portion of the record for my personal tastes. Working with 625 is a bit different in a few aspects but also nice in some others. Max has an art guy who gets things done and that record's layout looks rad. The other side of that is the price of getting an artguy to do things. TLAL has had and continues to have a good history of doing layouts myself,

and maybe I should either get better (although I'm self taught to keep the prices of my records down, so I basically do layouts for free) or hire a graphic designer myself. Any way around it, it was amazing to work and communicate with Max Ward aka Hirax Max aka Max from Spazz aka Max 625. In 2016 I'm reflecting on it and I'd do those splits with 625 again and again and again. In those days I had free reign to do trades and Max had Ebullition be his distributor so I traded a ton of them and sold them direct and built up my distro hardcore with those.

At some point I formed a friendship with two people from New England... Will Toftness from CT and Paul Sunderland from Cape Cod area. These two guys were like if I had a formal business and had a board of directors. I'd add Ralph from Haunted Hotel in NY in that mix too, but that doesn't related to this story. Paul and I tossed around an idea to do a skate comp tape. Paul magically had some cool artwork and I jumped on it to ask bands and I knew that Will is pretty active with skating so I asked him to give me some skateboarding sounds for the tape and that is what you hear opening and closing the tape.

Paul nerded out and got Killed in Action on the tape, I got my friends from Shitstorm (Ricky pops up multiple times in TLAL history, but he plays drums on the Temper track, and apparently this kid who sings, this was his first time singing on anything ever), Street Sharks are friends from my town (one went on to the Sorry State Records band Whatever Brains who just broke up). I was approached by Indonesian band Makhlok Perosak and they ended up on there, homies ANS (Annihilate New School) of course made the cut as they are a great skate band and all



of them pop up throughout TLAL and Raleigh punk history here and there, Nicktape gave me some Bail Out! songs (Nick is now in Coke Bust and a number of other bands), Concrete Evidence who I am totally spacing on who that is.. I want to say it was a band with Dub from Shitstorm in it, Common Enemy when Pat from Backslider was in the band, Badeatinghabits who had Dan Rossiter who did the Rhino Charge artwork and went on do keep doing awesome artwork, and finally one last band from Raleigh called Media Circus. Wow I guess I gathered all but KIA on this one. Paul got the infinitely long j-card printed for these and we got the tapes printed up for too much money in the US because neither of us wanted to give our SSN to get them made in Canada. Very cool tape, wonder when volume II will come out.

It would make sense to do a skate LP after a skate tape right? Right. Ended up putting a four way split LP together called Four Bands to Drain Your Pool LP featuring Badeatinghabits, ANS, NoComply, and Rat Byte. All homies bands and I think this is the first time I had talked to Justin from No-

Comply who stays a TLAL major supporter and bandmate (I join NC a few years later). I feel like this also relates back a lot to This Is For You Fest because almost all these bands played the fest. Funny story I remember is how limited the red copies were and then ANS came through and played Raleigh and almost left a whole box of the red copies in the middle of the road outside of the GSS House.

Justin pops up again and so does Max Ward. My second 625 co-release is XBRAINIAx and NoComply. Solid release. I believe there was some major controversy with this release in the fact that somehow some weird information got snuck into the layout by the person doing the layout. I don't really want to stir the pot here, it was a pretty juvenile thing and was overlooked in printing the record up. Other than that unfortunate falter, it was a great jam.. very interesting matchup of bands. I guess the 625 releases I didn't touch as much because I was mainly just tossing in money and the pressing and art was handled. Glad I did this record though, it's so good.

SECONDYEAR SECONDYEAR SECONDYEAR SECO



NICK FROM COKE BUST/BAILOUT



ME, SANDRO (RSR), PAUL (GIVE PRAISE)

Last of 2006 was the Terminal Youth LP. I was low on funds and got a screenprinted CD-r promo for the band. I was familiar with the band previously because I knew their split from Moo Cow Records. When I tossed this into the CD player I was 100% expecting to say no based on money funds and when I heard this I knew I had to say yes yes yes. Amazing Boston hardcore LP (the band went on to do Boston Strangler, Brain Killer, and Chain Rank to give you an idea). I was so amped on this but so low on cash, luckily I was able to get Give Praise and De Rok to toss in. You know I should have done this myself because this was the first record I did that I sold out instantly of. So the pressing was supposed to be 400 black and 100 on actual metallic silver but guess what going through a new record pressing GZ broker gets you... "oops we didn't communicate well enough with the Czech plant so there are no metallic silver vinyl copies". So major disappointment there but the spot color metallic silver on the covers look great and we did some 11"x17" photocopied inserts to save money. I could not have been more happy and proud

of this jam. Funny story, Ryan from the band really sold me on doing a show for them in Raleigh. I was very excited. He told me he'd have a bus of Boston punks roll down with them and it would be a great show. It was a great show because not only did Seasick play, but Blank Stare ended up playing too if I'm not mistaken. It was a terrible show because not many Raleigh punks or much of anyone else showed up at all. Major show booking failure for a band where this was supposed to be their big record release show in my hometown. You can tell I'm bitter about that even today. I got a cool full color Matt Gauck artwork for the flier too (see page 9). Also fun fact, my old punk band played this venue way back.

That pretty much sums up year two of TLAL. Definitely a great year of music and really making connections and staying in touch with some of my favorite people who would continue to make my label become an organic thing of supporting friends bands and putting out new bands that would become friends.

THE SPLIT RELEASE YEARS

A multi-label release (or I call them split releases) is a great way to put out more records with less of a risk with a smaller amount of money put together and damn did I do a lot of those between 2007 and 2009 so lets call these the split release years and this will be the last bit of TLAL history for this zine.

I started talking to the skate thrash punk band LxExAxRxNx from Italy about doing a crazy dozen plus co-release for their EP First Lesson. This whole thing went over pretty easily and quickly without much of my involvement, I think I got something silly like a dozen black copies and less of the red copies for my minimal money thrown in. Definitely a cool record. Good artwork, fast music. I was excited to work with a good band from Italy! I know there was at least one less in the world because the postman epically broke a copy and someone emailed me to show me how badly it was broken. The irony here was how it survived the trip overseas and got destroyed within the country here (see picture below).

This next album is one that I was and still am in love with. My friends from Shitstorm, who have been a critical part of my label from the beginning, started a new band called Mehkago N.T. This band has been termed a lot of genres that I don't really associate them with exactly, specifically crust and d-beat. I really think they are like a deconstructed and more raw and less grindcore version of Shitstorm... which I think is perfect and original. Very memorable parts. It seemed weird to do a CD-EP type thing but I loved the songs so I definitely signed up to help them out. It was good to actually do a split release with them after having talked about doing the first record with their labels. I wasn't asked to help on the vinyl release or I would have been all over that. I had the luck of seeing them at This Is For You Fest (not the year I mentioned previously but another year) and then they played in Raleigh two years after this.

You know how I fan-boyed out doing 625 co-releases before? Well the third chance happened for a release with an interesting story.





Athrenody was an old Bay area grindcore band that Matt Harvey from Exhume stepped in and did vocals posthumous about fifteen years later. I think this one surprised me at how much it cost to master and get the artwork done for but it sold and in the end I have no complaints.. I was just starting to learn the fact that you should put money in to make something worth it which is something I still have to remind myself of today.

It all came back around to me needing some money for another release and 2007 was a hard year on money so I basically talked two separate friends into doing labels and thus began Bullshit Propganda and there began and ended Pile of Bile. My friend who ran POB didn't end up giving me all the money she was going to go in on it and I was sort of miffed on that but I guess that happens. Will who helped on the Skate Attack tape audio started BSP and did about twenty releases up until 2012 until he decided that putting out records was terrible and I agree it's not for everybody. I made some silly tinfoil with rocketship spraypainted stencil covers for the test presses of these which I cannot find a picture of easily off hand but

I assure you they looked crappy and not many people luckily have them. Of course back then I was amped to do an Agathocles record and SMG from Malaysia is a pretty killer band. Glad to have my hands more in the pot on a release again and to put some more unlistenable stuff out there for people to have to collect to keep up with the never-ending AGx catalog. I'm sure people joke that every label has done a release for them so here is my one release for them. Don't worry, I'll also put out Unholy Grave records too.

Another 625 co-release was the Bloody Phoenix - War, Hate, and Misery CD. I said no to doing the vinyl which was talked about a few months after talks about the CD started and already felt it was a stretch of my budget to throw in on the CD. BP is ex-members of Excruciating Terror. Jerry is a super nice guy and I had the luck of doing a small DIY show in Raleigh for them as seems to be the pattern of the early years. Show was fun and the one thing I remember is that no one moved from Bloody Phoenix but then the applause was huge... everyone was just astounded by their sound and how fast they played. I saw them again this year in 2015 and everyone stood around but in a bad way

but there was a competing more popular show later in the day that was free so not everyone was a trooper like me and drove to Greensboro and went to both shows.

As stoked as I was to put out SMG from Malaysia, I was pretty stoked to work with Proletar from Indonesia. The first pressing of Back to Hatevolution, which is a discography at that point, came as a CD in a 7" sleeve. I remembered (not in a racist way at all) the sleeve smelling like curry or some kind of delicious spices, which I thought was awesome. Future pressing of the CD came as an actual CD in a jewel case and was less-curry flavored. Very cool release, very many labels involved on this one. I was impressed at the contrast of how full the recordings are on a portion of this compared to SMG. Again not in any kind of racist way but I know smaller countries in SE Asia have less access to recording studios and I think the first batch of songs on here sound like it could be a Magrudergrind recording..

After I helped Will Toftness start BSP, I got called in to help with his band Hip Cops and a band from Japan called Gate. Hip Cops came through town and we did an unfortunate show for them in Raleigh and then I went down with them to Columbia SC and the show there was a ton of fun at my friend Kelly's house. We all went swimming after it. I don't have much more to say about this one, it's a quality grindcore split EP.

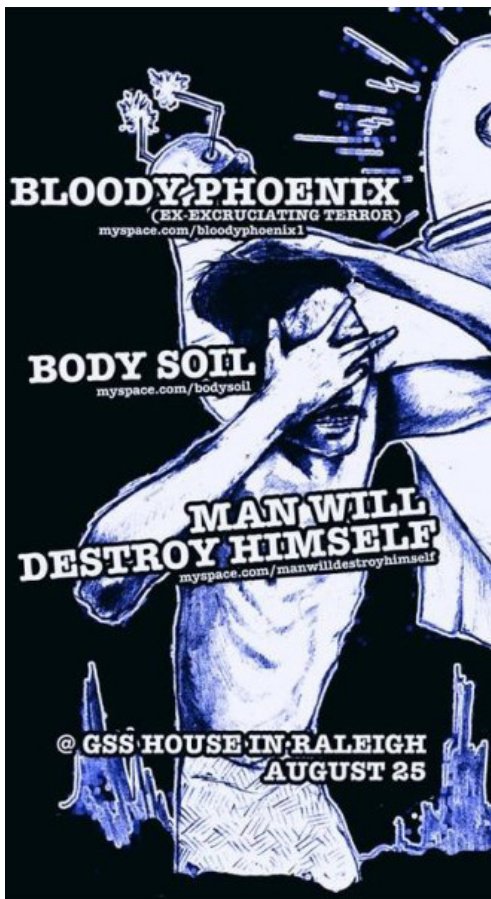
The Final Draft EP I love a lot. I quickly formed a friendship with Luis after the split with ARM and quickly said yes to Hiram Max to do this. Since I didn't have my hands in the mix of this too much, I don't have much to say. I think I remember there being a

California release show for this and being excited about it.

Much as I had formed a friendship with Luis from a previous release, I had kept up with Vasko of FxPxOx from Macedonia via email and said yes to helping on their 2003-2007 discography CD which also had enhanced material on it which is super cool. I'm actually uploading the video right now to YouTube, now that I remember that it exists. Vasko still pops up every few years which is amazing! Last I heard from him a few years ago is that he had just booked a Beatrap show there via his promotions called Junk Cola. Glad I got to do another amazing long discography (Magrudergrind and Proletar ones had done so well so far!).

TLAL #20 was a sampler CD. I'll skip over this because I feel like this diatribe is getting pretty long. Pro CD-R, it looked super good. Artwork colorized by me but drawn by none other than Matt Gauck aka Skater Action Matt aka Next Stop Adventure aka Circle Takes the Square merch guy aka TLAL artguy.

So I had distroed at a weird fest in the town of Wake Forest which no one has ever heard of except for the fact that Wake Forest University was once located there but then moved the hell out and I was next to a nice band called Kakistocracy. I got to know Jason from the band pretty well and still run into him and talk to him every once in awhile. He is the one guy everyone knows in the punk scene in Asheville. Their band killed it and their first record was on Profane Existence. I then had the chance to do either or both their newest EP and/or their split with Nux Vomica. In retrospect I love the tracks on the EP and should have done both or maybe just that EP but I'm also happy to have worked



SPLIT RELEASE YEARS

with Nux Vomica from Portland. This record is a great piece of NC history as Kakistocracy is an amazing representation of crust punk. Last I heard a bunch of years ago is that they recorded a full length and was shopping it around and then they were no longer a band. I heard that full length and it sounded heavy, wish it saw the light of day.

The fist Archagathus split I did was annoying because the primary label was super flaky so I was glad to help with a split between them and Sakatat from Turkey and not have to deal with another "am I getting the records I paid for" situation. I guess I have a lot of similar patterns with music... much like FPO, Semih from

Sakatat pops up every now and then. Last I hear from him is that he is booking in Istanbul under the name Atom Kule Collective. I personally got pretty into making sure I had all the Sakatat records as they were a killer band.

Holy crap I finally found a release in all these that isn't a co-release and it is AMAZING. I approached Mesrine about doing a split and they were super excited and asked me who I thought would be a good band to do a record with. I mentioned a number of Texas grindcore bands and mentioned both P.L.F. and 50/50, to which they replied that they'd love to do it with P.L.F. I hit up P.L.F. aka the band who hates to go by their original name, Pretty Little Flower, and they were excited too so this split was born out of nowhere. I, as normal, got Matt Gauck to do some really good art. I told him I'd love to have something crazy with plague doctors on it and that is exactly what he came up with. I'm super proud of putting this record together and putting it out. The only bummer that happened is I was doing a special repress for a tour one of the band was going on and the screen-printed covers ended up looking exactly like the normal covers.

Some years ago I met Corey from Halo of Flies/Protestant who is also I a band called Party by The Slice. There was talk of doing a split with them and ¡Malparido!. I consider the PBTS material really good and heavy but definitely joke band material as far as the content is. Carlos from Malparido later helped me put together the enhanced material on the Hummingbird of Death CD+. He is currently doing really amazing illustration if you look up Carlos Patino Artwork you will see his stuff that is much like the graffiti artist Nychos, with cross sectioned chopped up characters.

Justin Abare approached me about doing *The A Product of Six Cents II* CD, which was the continuation of his baby (I mean other baby besides his very real physical child named Max). The first comp was incredible with some amazing OG pv bands and we came up with the idea to do a sequel LP which hasn't happened to date but we did the CD version of it. We both found bands and I obsessively put the order of the bands together. The cover concept I came up with in the shower and wrote a huge email detailing an antisocial powerviolence toddler or middle school kid which Scott Bentz drew to a T. I'm sure I have a ton of stories to this comp as Justin and I talked for hours and perfected everything on it. The cherry on the cake was getting a brand new Assholeparade song, I have always been super into that band and that was amazing. Coke Bust gave us a song, PHC somehow is on there, we got an exclusive live Spazz song? I don't even understand how any of this happened but Justin pulled his OG NoComply strings and made it happen!

Illegal Grinding CD was another crazy co-split release with a ton of labels. International grindcore where I honestly don't love every single band but if I remember the way it worked out is labels were matched with bands from that country so TLAL and Goner were paired up which I'm fine with. Goner was a two-piece band from Cali and played ripping grind.

This last co-release is a banger. XBRainiX challenged themselves to do a 101 song album of originals but I think realized how impossible that would be so their discography ended up be-

ing a 99 song rager. I had helped on the NoComply split and they specifically wanted me to help along with 625 which they were totally nerding out about Max helping on any of their releases which I was in the same boat. Hail Fastcore sold like a wildfire and we did probably two pressings and then when those



SPLIT RELEASE YEARS

were gone people kept asking about that CD. The band played Maryland Deathfest pre-fest and played second to an unfortunately small crowd but they were happy to be there and play and see a bunch of metal. I see Sean at MDF anytime I go. Lucas does some really amazing art these days. I believe Zach still does a label called Not Very Nice and is always putting out killer noise/grind stuff.

BACKSLIDER



Backslider Interview
Conducted on June 2012
Originally printed in SF&L #27

Tell me about the humble beginnings of Backslider and where you two came from. I remember you separately from Common Enemy and Raw Sewage respectively.

Patrick: We started in the winter of 08 I believe? Logan had just moved out to Philadelphia and I had known him previously from my band at the time I Hate This, who did a split with Logan's previous band Raw Sewage. I had a project I was starting to try and sing for with his roommates and we would practice at their apartment. Logan had mentioned starting something together, so we would mess around with his song ideas he had for it after the other band practice. Started out just kind of getting one song done every practice.

Logan: Pat and I knew each other from working on the I Hate This// Raw Sewage split back in 2006 or 2007. I moved to Philly in the sum-

mer of 2008 and that's when we started jamming. We used to practice in the living room of my old shithole apartment.

What were the initial ideas behind starting a two-piece fastcore/power-violence influenced band?

Patrick: Actually, we were going to have a bass player when we first started. Let's just say that it didn't go too well ha.

I think at some point we both kind of agreed that it was best this way. I was actually really stoked to finally be in a functioning two piece band as I had a few failure attempts years ago. I think initially it mostly has to do with being in a band with someone who was into some of the same music, worked well together musically, and was committed. We were both fed up with trying to be in bands with people who were too lazy to constantly tour, record, etc. Everyone wants to "be in a band", but nobody wants to be in a band.

Logan: We never really made plans to

be either a two-piece or a powerviolence band, we originally intended to have a buddy of ours play bass, but he just couldn't hang. When we started we started off I was listening to a lot of Hellnation and Lack of Interest, so we just kind of played what we were listening to. We bonded on the fast hardcore side of things, but our tastes have expanded so now we throw in whatever styles we want. As long as shit's brutal.

How do Phillyites like the BS sound? It seems there is a huge spectrum of DIY music there that ranges from screamo to black metal, how do they like the fast stuff?

Patrick: I guess it's been well received. Shows have been on the upswing and been pretty crazy for a while now. There's definitely a lot going on in Philly. Different scenes have some overlap I think, some not. Lots of touring bands coming through which is awesome.

Logan: When we first started playing I think we became known more for playing 5 minute sets before anything musical, now people seem to be catching on. There's a pretty tight scene here so there are generally plenty of sick shows with great touring bands, the fast stuff has been popping off.

Very few people know about your involvement with juggaloism and addiction to Faygo, how has that affected your life and when will you be playing The Gathering?

Patrick: We'll keep the juggaloism on the down low for now. "A Family Underground" is what converted me.

Logan: The roots of my juggalocity run deep as fuck. Through the gifts that ICP and the entire family underground have provided I am now much stronger and that much wiser. The Dark Carnival has taught me that most college girls are uptight and only want to date vegetarian photographers.

Since you are a two piece it must make it easy to travel. What bands have you been excited to play with and see on tour? I know you have had the crazy luck of playing with Staples Shut, Bloody Phoenix, and Godstom-

per on your last tour.

Patrick: Yea, it definitely makes traveling and other aspects of being in a band easier as a two piece. Like I said earlier we're both pretty committed, so as long as we're both on board we can go out and do whatever usually. We've been pretty fortunate in that respect, I feel like I have played with a lot of bands I'm into. Playing with Lack Of Interest was a freak out, ha. We were lucky to play two shows on the East Coast Despise You tour last summer. Stapled Shut, Plutocracy, and Iron Lung are some standouts. I'm pretty excited to play with Geriatric Unit this summer and see some ex Heresy rhythm section action.

Logan: I really love going on tour so we try to go out as much as possible, and we especially like rolling-deep with our friends. We've played with Triac, Disciples Of Christ, and Nothing Is Over a bunch. We're hitting up Oakland, Long Beach, LA, and Phoenix with Infernal Stronghold in October. Playing with Lack of Interest on our first tour was insane. Playing with Plutocracy and PLF at Morbid Reality Fest in LA in 2010 was pretty unbelievable, I never thought I'd get to see Pluto, and of course Despise You. Godstomper really blew me away live, really cool ass dudes too! Jerry is a good friend of mine so I love being able to see Bloody Phoenix all the time. In Disgust's last show was one of my favorites, I walked out slightly-concussed after a botched stage dive.

How was recording with Kevin Bernstein? Dan of Mammoth Sound put the new record up in his top of the year, and that is high praise from someone in the mastering game. How have people received Maladapted so far?

Patrick: Kevin is the fucking man. Probably the best and most laid back recording session I've had in a long time. He knows his stuff, so there was no need to stress over every little thing, and you can just hang out. Our go-to dude from now on. Dan hit me up when we sent it out for mastering and was into it, which was really awesome. I can definitely really appreciate that, coming from someone who hears tons of new

records all the time. I didn't know it was on an actual "top 10" list though? That's pretty cool. Thanks again Dan! I think it's been really well received so far I guess. I definitely feel it is our best sounding yet and that's most important to us.

Logan: He did? Well shit, Dan's the man! Kevin Bernstein is a shitbird of the highest order! We've known Kevin for a couple years and this was our first time recording with him, and now I wish we would have all along. He knows where we're about and the sound that we want, so aside from his wise-ass comments working with him was great, haha.

You both have side-projects, tell me about them!

Patrick: I also play drums in Callous with some members of Chainsaw To The Face and Amputee. It's more of a slower, heavier band but still has some spotted fast parts. We've been around a little while, two years I think? I guess I can describe it as Gasp, Noothgrush, Cavity stuff but it kind of has a 90's grunge vibe to it a little now like Melvins, Karp, Nirvana or Unsane maybe, but with too many effects pedals. We have a demo and two song 7" out. Working on new stuff at the moment.

Logan: Gash is my blasting punk/hard rock band. A lot of the faster riffs are along the lines of Rupture and Hellnation, but with Budgie and Sabbath style rock-out riffs. I'm really into 70's heavy rock so I like being able to incorporate that sound. Attitude Era is early Boston-style shit like Negative FX and Seige. I just started an electro/goth band called Decade with Jim from Nothing is Over and Infernal Stronghold.

Have you ever thought of devolving into a one piece or somehow stitching yourselves together to make some kind of grind monster?

Patrick: Ooof. I don't think so. As Slayer says, it would be just a matter of time until we ripped ourselves apart, ha. As for the one piece, Logan just got an email from some dude doing a "one piece violin grind" band or something I think.

Tell me about the Backslider hype-train. Kids love some Backslider...



everywhere!

Patrick: I don't know of any hype train, but like most of them it will probably slam into a brick wall, ha. We are lucky to have a lot of support from various people though and I definitely appreciate that. As long as we get to travel and play with awesome bands, I'm in.

Logan: Kids love logos, that's all I know. Throw a logo on it and they love it, haha. We sold more of our death metal logo shirts than anything else!

How was Maryland Death Fest and your short stint with Ghoul? When

are you going to incorporate foam suits and blood guns into your act?

Patrick: MDF was fucking awesome. I still am freaking out that we got to play. We got to play for a ton of people who we probably would not have otherwise and saw a bunch of awesome bands. (highlights being Noothgrush, Church Of Misery, Unsane, Electric Wizard, Cough, Eyehategod). We were stoked Dan asked us to play those following shows with GHOUL too, that shit ruled! Those guys are cool as shit. No plans to incorporate that into our show, I'll leave that to the professionals. The only blood we bleed is our own.

Logan: I've been going to MDF since 2008 so being able to play my favorite fest alongside some of my all-time favorite bands was something really special for me. Being able to play the same stage as Autopsy and Noothgrush? Mind = blown. Playing with Ghoul was fucking cool, they are such a well-oiled machine and nice dudes. I love old horror movies so I really enjoyed seeing a lot of those same gore techniques being employed live.

What are some embarrassing bands you listen to when no one is around?

Patrick: I don't think there is anything we listen to that is embarrassing. We have definitely had hilarious drives on tour trying to out-numtal each other, or just play the worst shit. Although, I did put on Pearl Jam on tour once and everyone got pissed, ha.

Logan: I've been told I should feel shame for listening to The Faint, but fuck that, Blankwave Arcade rules and if you don't like it you can geeeeeiiiiit out.

Have you made it overseas as a band yet? Is Play Fast or Don't Fest in the Czech Republic your first stint overseas?

Patrick: This will be our first tour overseas for Backslider. Really excited for that, and thanks to Otto for asking us to play the fest, and The Afternoon Gentleman for helping us out.

Logan: Nah, this is our first time! Very stoked to be sharing this tour

with those lager-swilling maniacs of The Afternoon Gentlemen. When I was 14 I wouldn't have believed that playing in a dumb punk band could allow you to travel the world, so I'm very grateful.

Have you noticed a change in the amount of mosh since Logan introduced the hugemongous bass amp into his rig?

Patrick: I'd like to think we bring the mosh regardless, ha. Even though our "mosh" parts are over by the time you realize it's happening.

Logan: The bass cab and the infusion of Prong style groove-mosh has really opened the floodgates.

What do you two do for day jobs?

Patrick: I work for the Sewer Department where I live and run a CCTV truck that videos sewer pipes. I video your shit.

Logan: I do vegetable preparation and shit talking for a white yuppie burrito place.

What do your parents think of your band, have they come out to see you play?

Patrick: My mom has seen my other band, but they haven't seen Backslider. I've played them stuff briefly before, they just think it's kind of funny maybe? My dad has been asking me since I was fourteen, "why don't you just join a good band?" But they are at least supportive.

Logan: I don't think that either of my parents have heard Backslider. I'm pretty sure that my mom is amazed that we actually travel a great deal, she's a hater, but supportive.

Pat, tell me about Blastcat Records. What releases do you have coming up?

Patrick: I started Blastcat in 2008 to put out the I Hate This 7" before our U.S. tour. Named after my cat Blastbeat. So far I have put out a few records and tapes, about nine releases. It's on hold at the moment as I am kind of broke/moving/on tour. I plan on jumping back in at some point soon and have some ideas on future releases but nothing

confirmed yet.

Have there been any totally awkward or terrible moments on tour or associated with the band you'd like to let SF&L readers know about?

Patrick: Getting a group lap dance in Oregon, ha. Or having our van worked on in 120 degree heat in Houston sucked real bad. There's definitely more I just can't think of shit right now.

Logan: Fuck, there are so many fucking insane things that have happened to us on tour....the group lap dance in wherever-the-fuck Oregon, losing

BACKSLIDER BACKSLID



our driver overnight in San Francisco, seeing a dude get blown while proclaiming "I aint gay.", hahaha. Just the tip of the iceberg!

Tell me about the 10" slated to be released on Six Weeks Records later in 2012.

Patrick: Logan has it all written. We're still working on it. I'd say it's about half sorted out. We started working on it then had to hold off because of touring. Jumping back on

it soon though. We're real happy to have Six Weeks working doing it. They are an OG label, and a go to label I would hit up to buy and trade from when I was younger and first getting into faster music. So it's pretty awesome. Plus they are just all around nice people.

Logan: It's gonna be a blood orgy! We plan to use our new, top-secret weapon...the stoner-blast.

Have you guys felt much of a change since the release of the Skullfracturing Fastcore demo tape in 2009 to now?

Patrick: I definitely think a lot has changed musically and otherwise since the demo. We have been going non-stop since so it's been a pretty fast progression.

How does it feel to be asked to be on the Reality #5 comp released on Deep Six along with the insanity of crazy other bands that have been on past Reality releases? Who else is on this one?

Patrick: It definitely feels awesome to be a part of that. I was stoked when Bob asked us. I just hope it comes out soon! It's been a few years in the making by now. I can't even remember who is all on it anymore besides I Hate This and us. I'm pretty sure Extortion and Cold War are too.

Logan: Dude, comps like Reality and Cry Now, Cry Later introduced me to a lot of great, obscure bands that I may have not heard otherwise, so it means a lot to be asked to participate. I think Extortion and Lack of Interest are on it? I'm sure it's a sick tracklisting.

What does the future hold for Backslider, past the 10", playing Europe?

Patrick: More touring and writing. We have plans for another West Coast tour in October. We've been asked to go to Australia, and we definitely want to go, but it's crazy expensive. Hopefully another full U.S. tour at some point.

Logan: The idea of touring Australia has been coming up more frequently, it would be amazing to tour the land down under, so many great bands. More dangerous madness and down-home scumminess.

SICK/TIRED

Sick/Tired Interview
A's by Kirk Syrek, Oct 2012
Originally printed in MRR #353

Please introduce your band. How did your band form?

S/T formed back in 2008 and at the time we were all friends living in DeKalb, IL. Since then, I have moved to Chicago and as of last year (before we toured the East Coast) we added Adam J from Winters in Osaka as our new vocalist who is also from Chicago. Sometimes it can be a drag having half the band living an hour apart, but it works out fine for us.

How did Belo, your old singer, come to part ways with the band?

That was kind of bizarre. Right before we had two new records coming out and a small tour planned, he decided he wanted to quit. He never really gave too much of a reason other than he "wasn't feelin' it anymore". I think he was (and still is) very depressed

about things in his life, but he never really opened up to us about it.

Where do you draw your influences/ what motivates you musically as a band.

I have always been way more into hardcore and punk than grind or powerviolence. The other guys are really into grindcore and death metal. This sort of creates a balance in our songwriting because when songs start leaning toward the metal side of things, I try and pull it back over to the hardcore side. Ultimately we play grind I guess, but it is heavily influenced by hardcore/punk. When we first started out Gonzo (our guitarist) did 90% of the songwriting. Those are most of the songs that went onto our LP on To Live A Lie. Now it is much more collaborative and all of us have been writing songs and I'm really stoked on how we have improved over the years.

How was touring out to the East Coast? How was touring over to Raleigh to play with Despise You? Any mishaps along the way?

Our East Coast trip last year was really great. We all wished it could've been longer, but work and life just wouldn't permit it. It was great to be able to get out because typically we are only able to play shows in the Midwest. We had some equipment problems in Philly that sort of killed the energy, so I really want to play there again someday and redeem ourselves. We didn't really have any mishaps though. The Leathershop in Lima, OH was the most fun I've had playing a show in a long time. Those guys are fucking awesome. Raleigh was also really good. I had never seen Despise You, so it was sick to open for such a legendary band. Phil Vera is a warrior!

How was playing with Nasum this year?



The Nasum gig was really fun. It was rad to watch them doing a sound check with no one else in the venue. Very powerful. I think it was the first night of their US tour so they were all fired up and full of energy. Sadly, Dropdead cancelled and honestly they were the main band I wanted to play with that night.

What releases do you have out or what do you have planned to release soon?

At this point, our demo and LP are long sold out. We currently have two "new" 7"s that came out at the beginning of 2012 and also a split 7" w/ Ox Baker. All three are still available from the labels (Cowabunga, PRGNT/Idoneum Bello, and Schizophrenic Records). Nick from Cowabunga will be releasing our second LP. This will be the first recording with Adam J on vocals. We are recording the new LP in July and hopefully it will be out before the end of 2012. A lot of the songs have been collaborated on by all four of us which is a really good feeling. I'm really stoked to hear the final product.

It's great to hear that the band is maturing and changing. Do you feel the new LP is a big change from the first full length? I'm personally excited to hear the band with the added noise.

People are going to like us way more for sure because we are much better now. I think it's a big change as far as all of us being more involved in the song writing. Musically things are much heavier and a lot of that is because of Adam J's vocal style. We also bring the mince a little bit on this new LP so there's that. I think our first LP suffered from poor production. We recorded with a friend of mine that knows what he is doing, but isn't into the style of music we play. When we recorded for our 7"s that came out earlier this year, we went with someone that knew exactly what we should sound like and it turned out so much better. You can totally hear the difference.

How many terrible bands with similar names like Sick & Tired/Sick'n'Tired have you come across/been mistaken for?

I have not come across any. There are people that say the "and" which freaks me out so I correct them when

I can. Looking back I guess it wasn't the best name choice. I really like the "S/T" though because it looks rad.

Tell me what DIY means to you.

Not being false. Doing what you want on your own terms without relying on others to get things done. Taking some chances. Ignoring the trends and what others are doing and making your own way. As far as bands go, it seems like everyone wants everything handed to them now. MP3 only releases are worthless. Press a record or put out a goddamn tape. Record a demo first and release it yourself before you record your album. FUCK KICKSTARTER. Why are you pestering your friends and family into releasing your album for you?! Nobody owes you shit. If you can't afford to record your music and no label is offering to put it out, it's a good sign you are not ready yet. That doesn't mean give up, I just mean get your shit together first. "Musician" is not a fucking job no matter what you might think. Make your living some other way and quit milking other people or expecting handouts.



bands I've done, but I was in MK-Ultra from 1993-2000. That band means a lot to me because of all the memories, people I met and cities I got to visit that I never would have been able to visit. I'm stoked that Youth Attack was able to put out that double LP because it is fucking flawless, and flattered that people still ask me about it all the time and remember us. Playing non-stop with Charles Bronson and Los Crudos, and later touring with Crudos was a time I will never forget. Martin from Crudos really took care of us. He released our second 7" on Lengua Armada in '95 or '96 and in addition to whatever money we made on that tour, at each show Martin would give us extra cash from the Crudos money to help keep gas in our van. Martin did so much for Chicago hardcore/punk and I will never be able to repay his generosity. We did a reunion in 2009 and despite having no idea what to expect, we sold out the venue with 350+ people in attendance. It was magical, haha!

How do you feel the times have changed in your area from the late 90's influential Powerviolence band you were in to the current Grindviolence band that Sick/Tired is.

I do not consider MK-Ultra to be a powerviolence band. To me, we played fast hardcore. People like to toss that term around quite a bit simply because a band plays extremely fast. I think people use that term much more now than they did back then. The trends come and go and change of some sort will always happen. In the mid '90s we were so sick of "chugga-mosh" bullshit that we just wanted to play as fast as possible. I think that's similar to what caused the massive throwback to the early 80's hardcore trend that happened in 2000. People got sick of hearing the same bands play the same riffs 1000 miles an hour. Kids change. For example, the whole "mysterious" Void worship, b-side Black Flag thing that has been going on the last few years.... MK-Ultra was heavily influenced by those bands, we just added a little Drop Dead to the mix to make it even faster. That was our way of expanding on the style that we worshiped. If you look at both of the MK-Ultra 7"s released roughly around '95, they had Void and Black Flag cover songs on them.

Tell me some about the Mark McCoy (of Charles Bronson) connection. I know he did the very basic S/T logo.

I have been good friends with Mark for probably eighteen years now. That's crazy to think about. Anyway when we first started out I asked him to design something for us because I am terrible at that sort of thing. A day later he sent me back like six different logos and we have been using them ever since. I love that guy.

Are there any outstanding/meaningful S/T lyrics you'd like to share?

"Death by crocodile" are the first words on our new LP. When I first heard Adam scream that, I was like "did you really just say that because it's fucking ridiculous" He explained to me about a designer drug in Russia called Crocodile that makes the body basically rot away and the addict's skin becomes greenish and scaly, as blood vessels burst and the surrounding tissue dies. Adam's lyrics are interesting because they are not what they seem when you look at them. They might look straightforward when you are reading them, but they never mean what you think they do.

What is in store for the future? Where can we find your releases or contact you?

Like I mentioned, Sick/Tired are recording a new LP in July. When it comes out, we plan on touring a little. Not sure which direction just yet, but I'd like to hit up Boston and NYC. Sandro from RSR might do a 7" for us in 2013, but he is really backed up with new releases right now. I would really like to do a 7" on Painkiller to be honest. Such a sick label. Anyone can download most of our stuff for free on our Bandcamp or order it directly from the labels I mentioned previously. They only allow us 200 free downloads per month on the website so if you go to the site and it costs money, wait a week or so and it'll reset back to being free.
<http://sick-tired.bandcamp.com/>

Final words?

We want to do a split release with Mindless from TX. Come on Will, make it happen on To Live A Lie. Contact: slavestatexx@yahoo.com

HUMMINGBIRD OF DEATH

Hummingbird of Death Interview
Conducted in 2007
Originally printed in SF&L #18

First off, would you mind giving me a rundown of the members of HUMMINGBIRD OF DEATH and how you got started as a band?

Justin: Brian does sonic rhythm enhancement while I do all of the ambient/noise stuff you hear in the band. I started this band to be an outlet of otherworldly transcendentalism and paranormal invocation by capturing sub-particle auras using contemporary recording techniques...but Mike showed up and wouldn't quit playing blast beats.

Mike: It became obvious early on that my vision of the band was far superior to Justin's, and now I write most of the lyrics and music, and they go along with it for shits and gigs.

Not knowing much about your town I decided to search online to see what Boise is famous for and seriously pulled up a page that said the only thing that Boise is famous for is potatoes. Please for my sanity's sake enlighten me on some more interesting goings on in your town.

Mike: Boise is also famous for having lots of trees ('bois' being French for 'tree'), and for the local college football team. Brian and I are avid supporters of Boise State football, even though we could do without the jock culture associated with football and most athletics in general. (Look for a song on a future release which touches on this subject.)

Justin: Yeah, there's not a lot going on in Boise and football definitely detracts from its good qualities... zing bitches!!! You could go see some third rate chucklehead at the local comedy dive, check out a hippie jam band at any corner bar, or get a blow job from some drunk bum in the alley between Main and Idaho Streets, just as long as you don't count on those fucking potatoes, they all get shipped out of state.

I know you guys have quite a few releases out there in your four/five years as a band, can you run down your releases and maybe point out a favorite song or something significant or interesting about each release?

Mike: Ugh, here goes: demo cassette, split w/ I ACCUSE!, "Diagnosis: Deli-



cious" EP, split w/ PILE OF MAGGOT INFESTED VISCERA, "Goatmeal" EP, split w/ CHAINSAW TO THE FACE, split w/ DEAD STARE, "Full Spectrum Dominance" cassette which collects all of the above and more, "Show Us The Meaning Of Haste" LP. As of this writing two more recordings are in the can: split w/ SIDETRACKED and tracks for "This Comp Kills Fascists" Volume 2.

Justin: I personally like how most of the releases have a life of their own. They all sound different and bring a different feel to what we're doing. We'd be here all day if I said something specific about each release, but I can say the best shit is the raw shit and our side of that DEAD STARE split sounds like pure feces!

The Dead Stare split is epic. There were problems with the test presses on that release wasn't there?

Mike: If by "epic" you mean "short" then yes it's quite epic. There was a problem getting a good test press for that one, but the pressing of our first 7" was the worst. At one point in that process we got a test and the plant had pressed side A on both sides! It took 4 tries for them to get it right. Poor Quinn from Fatalist Records, I think he put up with a lot of that shit when he ran his label.

Tell me more about the "This Comp Kills Fascists" Volume II. I didn't even know this was coming into existence. Any word on what bands are going to be on this one?

Mike: Of course I know what bands are involved. As we speak I've not heard any official announcement from Relapse, Deep Six, or Scott Hull (comp organizer) regarding the comp, so I will keep my mouth shut. I bet that by the time this interview is printed, there will be more info available. Also, keep in mind that 20 bands are involved, but if Scott realizes that that's too much music for one comp, he might splinter some bands off to form a third volume. So I could drop a few names, but then they might be dropped off of volume II, and I'd look like a damn fool.

You deliver quite a different sound on Show Us The Meaning of Haste, was there some driving factor to putting together a full length with this much depth and different bridges to songs as compared to past releases which were more straight forwards blasts? Do you feel there was a different writing process as opposed to writing songs for the



Goatmeal 5"?

Justin: "Show Us" is a concept piece about living with Crohn's disease, which you know is a whirlwind rollercoaster of rumbling, spasming, uncontrollable raw brutality. It's a tribute to the real survivors that beat it into suppression with pine cones and moss...like pre-hibernation bears.

Mike: You could say "Show Us" was a dumping ground for songs we wrote earlier on that didn't fit with the musical concepts of our early releases. For example, "Panocide" and "Full Spectrum Dominance" were in our set lists 2.5 years and 1 year before we recorded the album, respectively, but were a little lengthy for the non-lp formats we worked with at the time. By the time we actually turned our attention towards finishing an lp, half of it was already written. In contrast, "Goatmeal" was a deliberate structural concept from the outset. I conceived of it originally as a 5" of 15-16 songs.

I told Justin about my idea and he said 'fuck it, let's do 20 songs,' and then I said 'how about 19 on one side and 1 on the other??' We had a good laugh, and then set out to do that. It took several months to write those tiny little songs because we wanted them to feel like real songs and not something we just pulled out of our asses. I think we succeeded.

How do you think you have progressed as a band from show to show and release to release?

Mike: I think we play well when we practice. We don't practice as often as we probably should. As for releases, I just hope we sort of push the envelope of what is possible in extreme music. We play for fun, but I have no problem aspiring to loftier goals for the band. I like to think we're trying to prove that fastcore is a legitimate genre with the same potential for creativity as any other. Which is not to say other bands aren't doing the same!

Justin: What's the opposite of progress... congress!!! Yeah, pulled that one out of the vault.

There was a contest to guess the number of songs on your discography tape. How many songs did there end up being and how many times did the winner have to listen to it to figure it out?

Mike: There are 91 songs on the tape. I don't know how much the dude listened to it, but he sent us a perfect track listing (minus the unreleased songs he wasn't familiar with) along with his correct guess. I was impressed.

Justin: He's still lacking in awesomeness. Someone got our album cover tattooed on them, so he's gonna have to ramp it up a bit if he wants to be a true fan. Maybe he could come to every practice, showering us with gifts...that'd work.

Please share with me some of your favorite lyrics Mike, I feel like you put a lot of yourself into writing intelligent lyrics.

Mike: Frankly, lyrics are a secondary concern for me, but when it comes time to write them I put some thought into them and try not to repeat myself. Favorite lyrics..."Carnies" springs to mind. "Invoking Jesus to build an empire on

the shoulders of the faithful..." regarding evangelical leaders who seem to care more about acquiring money and power than saving lost souls. That's a good one. Also I still stand by the lyrics to "Marriage Is For Suckers" even though Brian and Justin are both married now. "Codifying one's love should not be necessary."

Justin: This question isn't directed at me but since I inadvertently wrote lyrics to only one of our songs, I'll say that's the best one I wrote. We'll have another contest to see who can guess which one it was. Yay!

I feel that in the punk scene there is not much celebrity worship as with a lot of other groups, but every now and then there are those moments... have you ever felt just beyond stoked meeting someone at a show or played with a band you never thought you'd have played with?

Mike: I don't get 'beyond stoked' necessarily, because long ago I internalized the fact that people in punk/hardcore bands, even the big ones, are just normal people like me who like to make new friends through playing music. That said, CAPITALIST CASUALTIES are one of my very favorite bands and I was really excited to do a couple shows with them. Playing with DRI would have been great, we were supposed to play with them in 2006 but then Spike Cassidy got cancer and it didn't happen. Maybe it will sometime.

Justin: I enjoyed that one band that kept saying funny shit during their set. Can't remember their name now...

Mike: DESTRUCTION'S END I think that was?

You have played with some intense bands including CATHETER, IN DISGUST, WOZCZECH, and FINAL DRAFT, do any shows stand out particularly? How was it playing and hanging out with with the great people in RAMMING SPEED and CANNABIS CORPSE?

Mike: The aforementioned shows in Denver with CAP CAS stand out immediately. The two we did with FINAL DRAFT (once in LA and then 2009 Speed Trials at Gilman) were among our biggest shows to date. UNHOLY GRAVE/MAGRUDERGRIND was one of my favorite Boise shows. We've known RAMMING SPEED

for a few years now, we love those guys. When they came through Boise with CANNABIS we didn't visit with them very much because I had a family emergency to attend to, but the CANNABIS dudes were very friendly. All the bands (even ours) played well that night.

Justin: Every band you just named gives me a boner.

I know you put on shows at your house including a show that raised an amazing amount of money for a friend with MS, how do people react to causes like this and do you feel like your community is supportive about causes like this?

Mike: When I have had a house capable of hosting shows, I've done so because in Boise there are very few options for all-ages jams. As I type this I am in an apartment but hope to be back in a house soon! The benefit you mentioned took place at a large bar, with \$5-10 collected per head and a shitload of raffling. When someone in our scene is faced with a bum deal and is in dire need, we've shown that we can come together to help, but I think it's important not to overdo events like these or else people will burn out. "Jesus, not another benefit" or "not another fest."

Justin: Benefits raze the money to the ground.

Tell me about your bevy of other bands you play in. Are any of these bands comparably as serious as HOD?

Mike: It's hard to say we put any more effort into this band than any of the others, but HOD is easily the biggest band we've ever been in. Brian and I just came out of a rock/punk band called MANVILLE which released several recordings and toured around the western US. I've drummed for PILE OF MAGGOT INFESTED VISCERA since 2004. Also I drum for two long-running skate punk bands: UPINATEM and THE QUICKIES. UPINATEM dates back to 1995, but I didn't join until 2003. I joined THE QUICKIES in 2008 but they actually started in 1998.

Justin: I play in P.O.M.I.V. with Mike. Brian and I are in a pop-punk band named STRINGS AND CHEMICALS but we switch instruments. I'm in the pre-production stages of re-recording the WINGS (PAUL MCCARTNEY) greatest hits album using only kazoo and xylophones. Also, I thought I'd bring up that Mike and I were previously in a band (STARSCREAM)

that makes us embarrassed for the rest of our lives, or so a review said we should be. Another review said, "Man, this band sucks."

What are future plans for HUMMINGBIRD OF DEATH?

Mike: We write songs and try to scheme ways to get out of Boise and tour (it's not easy) on a continuous basis. Concrete plans right now involve a split LP w/ TITANARUM and writing the next LP.

Justin: I think we'll probably eat some food.

Last words? I'd love it if each one of you gave a shout-out to someone you wouldn't normally think to give a shout-out to.

Mike: Tony Danza, how come you never call me?????

Justin: I love you ASIMO!!!

Brian: Will is super sexy!



BEARTRAP

BearTrap Interview
A's by Mike Assatly, Nov 2012
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Please introduce your band. How did your band form?

We are BearTrap from Stoughton, Massachusetts. I wrote four songs in my basement in the winter of 2007 and recorded a demo. Then sat around for awhile and we played our first show April 10th, 2008. Ever since I've written all the songs and had my friends come on tour with me and play them.

I feel the band is a totally different concept from other bands, can you tell me about your song writing and incorporating other bands/members playing the songs?

The songwriting process goes in many different directions. Sometimes I write lyrics and form a song around it, sometimes I write riffs and form drums/lyrics around it, and even a few times drums were the first thing written. Aside from that the member issue is just that it's easier to write and record everything myself and then find friends who want to tour and play the songs

Can you speak on the evolution of the band and where you plan on going with your sound?

When I started doing it I just wrote songs about being angry with myself. Then I started writing about other things (religion, sex, society). Musically it was really bare bones at the beginning, one or two parts per song and just straight forward; I didn't take it as seriously. Then we started touring a lot so I wrote faster songs that I liked more and got more serious lyrically. As for currently we just put out a new record called Sleep Eradication and it contains the fastest BearTrap song yet.

Where do you draw your influences/ what motivates you musically as a band.

Honestly I wanted to play as fast as possible. From a lyrical stand point it's anger, whether it be at myself (most

of the songs) or something/one else. One new songs is about an X-Files episode too.

I've noticed the anger while seeing you perform live. Where does all the anger come from? Do you feel that playing is cathartic?

I've caught a lot of shit for this before. Some people feel like I don't have a good time because of how I am while my band plays or after we play. I wrote a bunch of songs about stuff that makes me mad, so while I'm playing them of course it's gonna bring back that anger. That does not mean I am not having a good time, it feels good to get that shit off your chest. What I don't understand is people who don't get mad playing in punk or hardcore bands, or if they can just flip a switch right after the set it seems fake.

Are there any bands you aspire to be like/sound like?

No, not really. I write the music I do because it's the songs I wish someone else would write so I could lose my shit to it. As far as touring goes we have the "Black Flag ethic" so in that sense I guess we would wanna be like them.

Beartrap tours constantly, tell me about that. Any mishaps? Any amazing bands you saw or played with? How is touring in Europe?

I try to stay on the on the road as much as I can. I don't have anything keeping me home. A lot of mishaps, from being stranded in Northern California with no transmission for a week, then driving straight from San Francisco to Omaha, Nebraska to being on the boarder of Greece and Turkey and having a cop full on grab my dick like he was weighing it. We have played with tons of great bands, too many to name. On this tour we are playing with Power Trip, Mindless Heartless and Dead In The Dirt spread across three days in Texas. As far as Europe goes it was really cool. We had never been and I didn't know what to expect. Some people even knew



the words to our songs. Of course there were bad shows too, but overall it was an awesome tour.

Do you notice much of a difference touring in the US as opposed to Europe?

Yes, huge difference. In Europe everyone feeds you, in the US it's not always like that. It also seems like if you put "From America" on a flyer for a Euro tour people will come just to see the band, but it's not the same in the US. Touring in the US is harder; it is a flooded market, so many bands tour all the time, especially during the summer. It also all depends on the area, there are so many circumstances and nothing is ever certain on a DIY punk tour, it's always a risk.

Any good excerpts from your tour journal you'd like to share?

"If you're gonna grab my dick you better make me cum pig". A cop grabbed my dick real hard for a lengthy amount of time while searching us on the Greece/Turkey boarder.

How do you stay sane on such long tours?

I drive a lot and listen to my iPod. Doing new things and hanging out with friends around the country is way better than sitting in one place on my ass anyway.

I know that there was an negative incident involving your band being straight edge, tell me about that and maybe mention some positive reactions to being a straight edge band.

We aren't really a straight edge band anymore, no one broke edge or anything, I just have friends who fill in who aren't edge. If I'm considered the only real member of BearTrap then we are an edge band. In Barcelona we played a show and the band we were on tour with has a singer that X's up and I guess the crowd didn't take too kindly to that. None of us speak Spanish so for both sets it seemed like people were into us. After the show someone came up to our bassist and told him that the whole time the first band that played was mocking us and telling us we didn't belong there and to go home. So basically the first band was a bunch of weak pieces of shit who couldn't have a civil conversation with us about our life choices instead of mocking us. I wonder where they got this warped view that because we were straight edge and they were not that we were any different and "didn't belong in the same place" They can fuck off.

What releases do you have out or what do you have planned to release soon?

We have released a demo, a tape, and two 7-inches (Fueled by Self-hate and Nailed Shut, both of which also had tape runs and all are out of print). We have a new record called Sleep Eradication out on To Live A Lie Records. We also have a tape run of that currently out now. We have a 4 way split coming out in Australia soon and we will be on the To Live A Lie 100 release compilation.

Where does the aesthetics of the artwork come from? It seems a lot different than you would imagine a hardcore band from the Boston area looking like.

I get this a lot too. I have a friend who does a lot of our art. I have these ideas, I tell him them, and then the drawings come out completely different, but I always like them. The most recent one is a concept from an X-Files episode. I like that you look at our record and can't tell what kind of band we are. You have to listen to us and figure it out on our own

Have you come across any other BearTraps/Bear Traps out there?

Yea, a bunch, but ours is one word with capital B and T, BearTrap. We are the first to do that so the rest can fuck off

Have any of your family members seen/heard your band? What did they think?

My dad thinks I am a Satanist. One time he found a flyer that had a picture of Anton Lavey and Marilyn Manson on it and it said "sk8in for Satin" on it cause it was at a skate park. I came upstairs and he got crazy on me saying "I saw you on the computer, you're bleeding and screaming about Satan" and "you better not be playing shows for this guy" pointing to Lavey.

Tell me what DIY means to you.

DIY isn't really doing it yourself haha. I've called in a lot of favors from friends, but they were all DIY so it's more Do It Together.

What are shows like in your area? Any new bands around there that need to be heard?

Shows in Massachusetts can be really awesome, but everyone is pretty cliquey and a lot of people have shitty attitudes, not a lot of crossover of styles. Sometimes I love it, sometimes I hate it.

How does your sound fit into the scene up there? How do people take to the brevity of songs?

It doesn't really. We can fit in just about any sub genre of punk, but a lot of the time we play the same shows with the same bands because not a lot of people branch out of their divided scene. The only time anyone has complained about our short songs/short sets was in Europe. They want you to play for so long over there.

What is your day job?

No full time job, I used to be a welder and saved a lot of money doing that.

Now I do odd jobs/Craigslist shit. When I was home last I cleaned a friend's parents' house and painted it; that helped a lot. I landscape from time to time, and I always go through my shit constantly and sell most of it.

Any interests outside music and X-Files? Movies

With so much emphasis on music, where do you see yourself in five years? Where do you see the band heading? I don't know where I will be tomorrow. The van could not make it there. I try not to think in the long term, maybe more records, maybe more tours. Hopefully more tours in other countries. If you read this and live in Australia, Japan, China, South America or anywhere on Earth really book us and we will come: beartrapband@yahoo.com.

Do any of you play in any other bands? Any embarrassing past bands you'd like to mention?

I play in a shoegaze band called Procession (www.procession.bandcamp.com) and no, I've never been in an embarrassing band...ever.

What is in store for the future?

Besides the new records, we are gonna finish this full US tour and then maybe do Australia in Early 2013.





DEATHRATS

Deathrats Interview

Conducted on May 2010

By Will Butler and Gordy Tornado

Originally printed in MRR #328

GT: *OK. Who the fuck are you?*

Christine: In the room right now we have 4/5 of Deathrats, Bradley, Brian, Christine, and Greg. Jaime, who is our second guitar, is currently on the west coast.

GT: *How important are riffs to your band? Where do you come up with those riffs?*

Brian: We come up with the riffs by listening to the music we like, I guess.

Greg: We rip off the bands that we like.

Brian: We try hard not to rip off the bands that we listen to, but sometimes I suppose we do. I steal most of our riffs from Born Against....and Judgment.

Christine: Brian's brain in a riff-writing machine.

GT: *How important is brevity? You keep your songs respectably short.*

Bradley: We are a punk band. We keep our songs short.

Greg: Coming from someone who loves 90's hardcore when the average song length was like 3 minutes, I get really bored playing long songs. I like songs to be as intense and heavy as possible in the shortest time possible. Minute, minute 30 at the most on average.

Will: *This isn't really a question, but we booked a show for you in Raleigh during the big snowstorm and you had the rest of your tour kind of fall apart. Any*

other band at that point would have just canceled but you as a band pulled together and drove down here under hazardous conditions and I just wanted to let you know that we really appreciated it!

Greg: I was extremely skeptical that we could fit five people, three guitar heads and three instruments plus bags in a Golf hatchback, but I'm a pretty pessimistic person and it worked out in the end, and that afternoon show was a fucking rager.

Bradley: Honestly, we couldn't have done it without your help, Will, and the help of Ira and all the bands. They basically let us use whatever we needed in order to get down to Raleigh and were able to play two amazing shows.

Will: *How was your most recent tour?*

Greg: All the shows were great. I think it's really hard for six people to be in a van together for an entire week and not manage to get on each other's nerves because it happens. In the end, though, I think we all had a great time.

Bradley: I was a bit skeptical about taking our school bus on the road for seven days but it handled like a champ and managed to only need a new battery. **Christine:** I had a great time. All the shows we played were awesome. As far as personal interactions, rocky moments are inevitable on any tour. I hope that we got it out of our systems. Or something.

Brian: I think you said it.

GT: *I've heard stories from your tours where guys at shows have assumed that the female members of the band were all roadies, or even told you guys to smile more. What does it say about*

punk or hardcore that you still run into dudes with the attitude that girls can't be in bands or that if they are they should be posing for them? Any anecdotes you'd want to share?

Christine: I think it further proves that punk and hardcore are just microcosms of everyday society, regardless of how different, or even superior, we can see ourselves as being sometimes. It's totally frustrating because you just feel like people, especially punks, should just fucking know better. I was in a band when I was 15 and some older punk guy wrote on a message board that he wanted to rape me because of the way I scream. That was pretty bad. More recently, Jaime was tuning her guitar and some guy approached her and asked if she was Deathrats' roadie. Sometimes guys comment to Brian and Greg that they shouldn't be "making" me or Jaime carry equipment. I feel like almost every woman I've spoken with about being in a band has at least one cringe-worthy story about some dumb shit that someone has said or done to them. Especially when it comes to playing an instrument, a lot of dudes kind of assume that you're carrying in your boyfriend's stuff, or that if you're playing, you certainly don't know what you're doing. It's totally disgusting and frustrating that this kind of attitude is still so prevalent.

Bradley: I think that we are really lucky to live in Washington, D.C. and have a scene where there are so many awesome ladies playing in killer bands and I am constantly reminded of this fact when I travel to places where it is more of the exception than the rule. But D.C. also has a long way to go, too.

Christine: That is definitely true. We're really fortunate to have so many amazing, talented, crazy women playing music in D.C. It's always really awesome and refreshing to play with other lady-bands on tour, too!

GT: *Christine, you said on the Deathrats blog that you're "tired of hearing straight, white, middle-class boys talking about revolution, because frankly, they don't know shit. There is so much more that could be said about that." Care to elaborate?*

Christine: Let me rant for a second. The quote from our blog is more aimed toward a frustration with white-boy anarchists who take up tons of time and space babbling about fighting

violently for some vague revolution that they will probably never truly understand the need for because they've been sheltered by their privilege their entire lives. I definitely don't think that you have to be exposed to constant and varied oppression in order to have something to say. I'm just frustrated that so many people who don't seem to get it always seem to be the loudest and most accepted when they speak up. I'm frustrated with the fact that so many white-boy anarchists still use sexist, homophobic and racist language and tactics and don't realize it until they get called out by someone who is conscious of these things, and typically expect these people to walk them through every step of being accountable, if they are willing to admit fault at all. So, it's not so much about hardcore or punk, though the social circles are interrelated.

GT: *I've heard you talk at shows on more than one occasion about how you feel hardcore is saturated with boys who are pissed off but have nothing to say. Why do you think that is? Also, what constitutes having nothing to say?*



Christine: At a couple of shows I've vented some frustration about how hardcore is starting to bore me because I'm tired of hearing the same thing over and over again. Don't get me wrong: I really love a lot of hardcore and enjoy going to hardcore shows, but I don't really care about how some teenage boy from the 'burbs is mad because his parents and teachers tell him what to do, or about how there are unjust wars, or about fighting drunk people or something. How many hundreds of punk songs have been written about how a war that was going on sucked, and how many of the people writing those songs were actually ever affected by those wars in any kind of way? And it's not wrong to write about how the government sucks or the war sucks or whatever; I just find it to be obnoxious that people feel like they have to write about things that are so distanced from themselves in order to feel comfortable, and that if you do write about things that are personal to you but still politicized, you're seen as a bitch, a PC kid, or a hippy. I'm very tired of the labeling and the bullshit.

GT: Imagine someone reading this either doesn't know or couldn't give a fuck as to what "male privilege" is. Would you be interested in briefly laying out for the hypothetical reader what male privilege is and how it manifests in hardcore and punk rock?

Greg: At least in punk and hardcore, I think one example of male privilege is the fact that men can mosh hard, stage dive, rush the stage, and sing along without any thought that what they are doing might be taking up too much space (and I will admit I can be very guilty of this) and that this is accepted and a lot of times expected. Also, like mentioned before when Jaime has been assumed that she was a roadie for the band, the norm for most punk and hardcore bands is that they are dudes, so folks tend to rarely think a lady is in a band and get caught with their heads up their asses when they assume they are just on tour with the band.

Christine: I think about male privilege mostly as an entitlement to take on certain roles and behave in ways deemed acceptable for men. It's the expectation that men can do whatever they want within the realm of whatever is defined as "manly" and not ever have to answer for their behavior. In punk and hardcore it manifests in the way that people take up space, either in terms of numbers, the way that people are dancing, or the way that people are talking. It sucks that wom-

en are often talked over or pushed out of the conversation whenever there are talks of bands, shows or records. It sucks that it is kind of assumed that most spaces, punk shows included, are going to just be comfortable spaces for straight, white men.

GT: In the song "Girl Style," you seem frustrated with the fact that there is so much attention given to riot grrl bands from the 90's but women today are still pretty unrepresented in the punk scene. Do you think the focus on riot grrl historicizes women's involvement in punk in a way that makes women involved today feel invisible?

Christine: Well, I think it depends on how you frame it. I think that the way women's active and visible involvement in punk has been documented in the punk history books tends to limit it mainly to riot grrl. I don't think it is so much a "focus" on riot grrl, as it is a lack of concern for or documentation of women fronted projects. But I think that the potency of riot grrl transgresses time. It is still totally relevant in the way that it encourages women to take up space, start bands, and mouth off. Also, there is an amazing documentary film about more recent punk-women activity in the US in the works. It's by KC Oden and it's called "From the Back of the Room"! Keep your eyes peeled!

GT: How do you feel about dudes pushing women in the pit out of the way to rush the mic and sing along to a song about women empowering women?

Christine: This happens a lot during "Girl Style." I think it's awesome that people know the song and feel good about it and want to sing along, but it is kind of weird when I can only see a bunch of guys singing along to a song written to and for other punk women. There is a pretty solid group of awesome punk ladies in D.C. who consistently sing along, though! And when Jen Hauser was on tour with us she always raged to that song! She is really great.

Greg: The end of "Girl Style" is a really raging, catchy riff which I think is why there tends to be a lot of dudes taking up space in the pit. They don't necessarily make the connection between the lyrics and their actions. I think it's awesome that anyone gets wild for our band but it is important to understand the context of the situations. We've played some shows in D.C. where the ladies have ruled the pit for that song and even most of our set, which I thought, was pretty sweet.

GT: *There have been several lineup changes since the original inception of the band. At one of your first shows you covered "Cop Killer" by Body Count and your original singer wouldn't sing it. Christine, had you been in the band then, would you have sung it?*

Christine: Brad did a great job. But yes. Absolutely.

GT: *Also what are your perspectives on cover songs? I heard you did a Saves the Day cover once.*

Bradley: I personally really enjoy both playing and hearing cover songs at shows. The story of the Saves the Day cover was that Chris, our old guitar player, had learned it shortly before we left for a weekend tour up the East Coast. At our show in Brooklyn, I broke a string and in the interim, the rest of the band played a very sloppy version of handsome boy. As a band, I think it is sometimes difficult to all come together and choose a song to cover and as a result we only have a couple in our repertoire.

Greg: I am into covers. That being said, every cover I want to do gets shot down.

GT: *Greg, as the newest bassist, you have a lot to offer. For example you giggle like a school girl when tickled and have an inverted sternum from which you could eat cereal. However, your old bassist, Evil Steve, had the laugh of an angel and the softest pair of hands I've ever had the privilege to shake. Do you ever wish you could combine their best assets into one sort of super-bassist?*

Greg: If Steve grew the mullet back, I would be into it.

Brian: Only Evil Steve is on the Deathrats recording. Greg has yet to play on a record.

Christine: Yet...maybe. Just kidding.

Greg: I have significantly upped the loud factor of Deathrats which, for better or worse, makes Pat Vogel happy.

GT: *At that show where you covered "Cop Killer," you dedicated it to Alexandros Grigoropoulos, the Greek teenager who's murder by police inspired weeks of rioting by anarchists in Greece in 2008. You all don't seem to have a professed political position, but have made gestures of solidarity with anarchists and animal rights activists in the past. Aside from lyrics, what other ways do you think a band can act politically? Are any of you involved in any kind of activism?*

Bradley: As you said, our original singer wouldn't sing the song "Cop Killer" and

me, having no qualms, I volunteered my services. It was about a week after I heard that Alexandros was killed and the riots in Athens were just beginning to heat up. It was very cathartic to sing a song about killing cops and it was a release after feeling so helpless sitting halfway around the world watching injustice. But then again, when the cops kill someone in Washington D.C., it is viewed by some with less outrage because it's more difficult to relate. I am certainly guilty of this and hate that it is easier to identify with a young, white anarchist in Greece than someone who lives down the street from where I live. I think as a band we all have causes that we feel very passionately about and sometimes those issues find their way into Deathrats' lyrics. I can say personally that I have been involved in a few projects around the world that I have felt very passionate about, but over the past several years I have fallen into the role of jaded arm-chair anarchist.

Greg: When I lived in Baltimore I was involved with a few labor struggles. I tend to focus my political energy towards the Labor Movement, but since I have been in D.C., I have been laying low on the activism. I do believe though that there is great weight behind the ideology of syndicalism and strength in the union and I plan on focusing my energy towards the Labor Movement as much as I can.

GT: *I know some of you are straight edge and some of you are vegan. Do you think issues revolving around personal lifestyle decisions should carry as much weight as they tend to in hardcore?*

Christine: Not really. I think that sobriety and changing your diet to make your life better or more comfortable or whatever are valid, healthy, and great. However, I get kind of frustrated when straight edge and veganism are used as identity politics. When it comes down to it, they're consumer choices. And sure, they are valid and can carry a lot of significance in a person's life, but I feel like there are more important things in the world.

Greg: Yes. I am vegan and straight edge, but to be honest, I don't care if you are or aren't. I think socially conscious people, especially punks, should be vegan but if you aren't and are totally closed off to the idea, then there isn't anything I can do so I don't really care. Why I think personal lifestyle decisions like veganism, less so straight edge, are important in punk and hardcore is because they encourage questioning and challenging of other norms and systems of oppression. All forms of oppression are tied together in one aspect or another.

GT: How do you relate to the D.C. hardcore scene? Do you ever feel like you're too PC for the hardcore kids, too hardcore for the PC kids?

Christine: I don't even know...if anything, I guess we're too PC for the hardcore kids sometimes. There is definitely some crossover but I think that some people don't like us because I write "political" lyrics. Like how it sucks to get sexually harassed. That is probably just a bummer for them to hear about. But I don't care. It's cool when people are concerned about making other people comfortable, too...

Bradley: I think that in Washington D.C. we are seen by many as a PC band or whatever the fuck that means. For as long as I have lived in D.C. there has been a rift between the so-called "political bands" and the "hardcore bands" which is complete shit. For the most part the music sounds the same but because of subject matter, people won't come out or not get into it. And I would say that both sides are equally guilty of this. For me, I don't consider myself politically correct and I do not embrace the term like I might have in the past. If people think that it's PC to care about certain issues or take offense when someone calls someone else a "bitch" or a "fag," then they can say that I'm PC and not watch my band and go fuck off.

Greg: I grew up going to shows and being involved in the Baltimore punk and hardcore scene which is much different than D.C. I think I relate to a lot more folks in D.C. than I did in Baltimore. Baltimore has some amazing spaces but not a lot of kids go to shows. The opposite is true with D.C. If anyone says that we are too "PC," they are a moron. PC is a term created by the "Right" to belittle people who are trying to make this society a safer space for those who aren't straight, white, Christian men. How can anyone be too concerned with trying to make our scene better?

Will: Tell me about other bands you are in, I know that Brad and Brian are in Lotus Fucker and that Christine is also in Cunt Sparrer. Do you folks stretch between any other bands?

Bradley: The nature of Washington, D.C. is that all bands are very incestuous. That being said, Brian and I both play in a noise punk band called Lotus Fucker. Christine, Brian and I play in State Violence. Brian also

plays in a band called Rations with Pat who happens to also be in State Violence....you get the idea.
Christine: Well, the D.C. chapter of Cunt Sparrer is definitely over. Jaime and I are in a straight-up punk band with two other women called Hot Mess. A pop punk band is in the works.

GT: Do you think when you roll up to a town where people have heard your record before, they expect you to look crustier? What's the story about the guy with the Black Flag shirt who didn't know the words to "I've Had It?"

Bradley: I got called a hipster outside of a show in Wisconsin the other month. I think they were probably right, I do sort of look like a hipster. At the end of the day, I don't care what some heshier thinks of the way I look. If I had been wearing my vest with patches on it, it wouldn't have been a problem. Y'know?

Christine: I have no idea what people might expect us to look like. So when we played "I've Had It," I gave him a shout out somewhere along the lines of "If you're wearing a Black Flag shirt and you're not up here singing along, YOU'RE PROBABLY THE FUCKING HIPSTER." Too harsh?

Will: What is in store for Deathrats? More touring? New records?

Christine: YES AND YES!!! Hopefully, we will squeeze in a weekend or two over the summer, and we've got some songs lined up to record.

Greg: I am really excited for our split with out friends Stripmines from Raleigh, NC

Bradley: Other projects in the works are another record of an unknown size and a two week West Coast tour in the winter.



ACxDC

Anti-Christ Demon Core
A's by Sergio Amalfitano, April 2014
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Tell me about the early days of ACxDC. With ACxDC and AAS forming around the time, what do you think contributed to ACxDC's popularity gain and AAS staying off most people's radar?

We started in 2003 roughly. Since day one we had a good reception and following. A lot of our friends were into the type of music we were playing and there really wasn't anyone else playing it around our area at the time so that contributed to an immediate hype. That and I think we sort of caught the first wave of bands getting on the internet. Myspace started getting big and we were pretty good at just getting the word out there about what was going on. I think what happened between Asshole Assassination Squad and ACxDC was that ACxDC had a solid idea behind it. Our founding guitarist had a vision he wanted very specifically portrayed whereas AAS was a constant experiment in musical direction, lineup changes, etc. We still did a lot with AAS comparable to ACxDC but the hype/notoriety followed ACxDC more.

What other bands are you all a part of?

Jorge is in Despise You (pv legends), Nomads (d-beat), and Dracula's Curse (dance punk). Jeff does DJ stuff under Froskess. Brian is in an alt-psych rock band called Mother Echo. Aldo is in Sleepwalkers (hardcore) and Nomads. I'm in a Spanish fast core band called ¡Libérate!

What difference has the addition of a second guitar player made? Do you feel like the band is more rounded out now?

I think it made it more interesting. It allows us a fuller sound. It's a lot more fun on tour to have an extra person. I definitely feel like it's more rounded out. It feels like a complete band now; like we were lacking something. Visually I think it looks rad. There are so many little things that just make

it feel right, especially now that my brother is in the band. He's always been a more professional musician so he's sort of helping us figure out things that we never even thought of to make us tighter, fuller, heavier, etc.

Tell me about the mixture of humor and seriousness that is encapsulated in your songs.

That was a conscious decision that our founding guitarist Pablo made. He wanted me to sing about silly things, mostly because AAS was a serious band. More on the socio-political tip. I really couldn't do that though so I sort of just hid message and meaning in the lyrics. He never really knew until it came time to release He Had It Coming. We may have been singing about wookies and ninja turtles and killing Christians but there was always a more serious aspect to it.

Sergio, I know you are vegan and straight edge, does the rest of your band share these ideals?

They do and they don't. My brother was both at one point and neither now, but he respects it. Aldo is edge but he has a very serious addiction to In-N-Out. Pretty much everyone supports the imagery and the lyrics occasionally being about those two topics. Mostly because as musicians they care more about the music but they also hands down support what I want to say. I'm not saying anything too far out there that they don't agree with on some level so it's no big deal. I think more often people get turned off because they think were a vegan edge band or because they find out we aren't! Either way listening to a band or not because they're vegan edge is stupid so were okay losing those potential "fans".

What influences do you have outside of hardcore/punk/grind?

I'd say art in general. Jeff and I are huge hip hop heads. We are hip hop DJs so we constantly look for new music or old gems. It definitely influenced us getting into power violence; the aesthetic and the sound and the



samples. My brother has always been more into experimental stuff. So he's big on heavy sounding bands, lots of drone and doom and stoner metal.

What is it like to work with a label on the east coast being a band from the west coast?

It's pretty easy. We're a band that wants to stay as hands on as possible and we're afforded that luxury this way. Being friends and just being able to text each other and get stoked on ideas together and knowing were on the same level is always amazing. No contracts and no bullshit. If we need something we just give Will (you) a call. If he needs anything he just hits me up. It's very low maintenance.

What was it like to play with The Casualties in 2013 after the assault accusations?

It was the same as any other tour or shows. We were asked to play this really cool/weird tour package and there was no contract. We could have easily not done the four shows we had. But we chose to involve ourselves. Basically our mindset was to use our time period to talk about what was going on. As uncomfortable a position as we were in we knew that dropping off wasn't going to do anything. I believe in changing society and not being apart from it. We can create whatever scene we want but I believe in trying to change things. You have to throw yourself in uncomfortable positions. I'd rather have a hand-

ful of people thank me for talking about things at shows that a hundred people on the Internet hate me but never show up and do anything.

What bands are off the radar out there that SF&L readers should check out?

I love what's going on right now. Cave State, Impulse, Nomads, Zero Progress, Deadbeat, Skinfather, Maladjusted, xSWAMPx, Fissure, Generacion Suicida, Stoic Violence, Death March, Black Cop, Modern Pain, Steel Bearing Hand, Turbokrieg, Kicker, Primitive Man, Releaser, Cheap Art, Rapturous Grief, Theories, Obliterations, Badblood, etc. I'm sure there are a TON more.

Kicker: That band is so goddamn fun. Zero Progress: The best band in hardcore.

Theories: Grind done right by some of our favorite folks.

Cave State: Solid classic sounding power violence friends from previous bands.

Despise You: Who wouldn't want to do that!?

Honestly any one of the bands I mentioned before would rule.

Have you ever been approached by the band AC/DC? Have you ever had



someone show up to see you live thinking you were the Australian band?

No surprisingly not. I mean we've been using the full on Anti-christ Demon Core recently just because I feel like ACxDC was a sillier time and were more "mature" now. We've never had anyone really come out to see us not knowing who we are. But people have asked us our name and when we tell them ACxDC (or even the full name)

is sort of silly if you ask me. They definitely paid for it so it's their loss and what do I care that you symbolically said "fuck you" to us? The whole weird merchandise is kind of a statement against punk and against the mainstream. Basically I got tired of people in punk doing just a shirt and a patch. That's boring. I want punk products I can use at all times. If it's made by your own hand or the hand of your friends then who cares? It's still DIY. Prove that you can create something outside of the mainstream and under your control. It's fun too. It goes back to our not being so serious roots. I think that bothers people. I think they take punk so serious that they can't take a joke. They get made that were poking fun at something they love. I love it too but it's fun to make random things that no one else has made.

What happened to ACxDC the years between He Had It Coming and Second Coming? Did people bug you as a band to become active again? What are people's feelings towards the band since that time... I feel like back in 2005 the band had a ton of potential and a little hype but I feel like the hype all around the band has exploded.

We just let it go. I didn't think about it at all. People would talk to us about it but it never felt right to do it again at the time. We all sort of just did our own thing. I had other bands and other priorities. The guys had their own things to do. We tried doing a reunion in '06 but it lasted one show. After five years though I started to miss it. I was at a show watching my friends in a band called Shoes Of Cement and they covered We Kill Christians and had me sing. Everyone there went off and I had a blast so I just sort of went with it. That was 2010 and we've just been dealing with lineup changes and finding our groove. I feel like the more we work the more we get attention and that's how it should be. I don't want it to be easy. I want to work on it and stress about it. I don't want it to be a trend or anything like that.

Is there an ACxDC superfan?

I don't know! I know a guy in Australia has every version of everything we've released. It's pretty impressive since I don't have some of the stuff ha. But he's cool and doesn't seem at all like a "super fan."

What goes through your (collective) heads as you are about to play a show with a monumental band that has influenced the scene and type of music you play (IE Infest and Los Crudos).

It's sort of insane. When they ask us it floors me. I'm just as excited as anyone else. I want to hurry up and get off stage so I can see them play! You get nervous and you get excited just



ACXDC ACXDC ACXDC

they give us a look like...are you crazy?

People have issues with the fact that your band has a lot of merchandise. Care to comment on that? What is the furthest someone has gone in hatred/drama towards your band as an off-shoot of this?

People have burned our things which

like any other show except there's a lot more people specifically waiting for another band. So it's good and bad.

Is there any merch or any situations that ACxDC will not be a part of?

I can't think of any merch that would be weird. Anything not vegan. Drug related merch I wouldn't mind actually. We've thrown out blunt wrappers at shows. Situation wise we haven't really thought about it much. I guess it depends on the situation but if there's a way to make a point somehow well probably do it. Definitely no Nazi rallies or shit like that.

What is the strangest offer you as a band have been presented with?

I don't know. People tend to ask us to play their birthday party with fourteen other bands and no PA and they offer us "bud or beer". I have kids. Thanks but no thanks. That's a waste of time. Happy birthday though.

Tell me about the upcoming full length. What should we expect out of it?

It's different! First time in 11 years making an actual full length so we had to shake things up. There's some d-beat, punk, hardcore, crust, thrash, black metal, and sludge. All done in our "power violence" sort of way though. It's catchier and heavier sounding to me. Should be out June 24th right before our European tour!

What do you see for the future of ACxDC?

Touring through Australia, Japan, Southeast Asia, South America, and Mexico. More music. More weird merch. We just want to keep pushing forward!

Knowing you as people, I know you are open and positive people. What do you do when you are approached by someone who is religious and is looking for answers as why you are against his/her fundamentals?

People can believe anything they like. I have several die hard religious friends. I respect them. They respect me. The fundamental difference is really that I don't believe in imaginary beings and they do. They have that right. It's stupid but that doesn't necessarily mean they are stupid. As long as they are good people I don't mind. When I say I'm anti-Christian I mean anti-fundamentalist. That goes for any form of fundamentalism.

Tell me about Demonx Crew/Chuff Crew.

Demon Crew was started by us. Just as a joke. Never really been a crew

in the hardcore gang sense or whatever. Mostly just a group of bands and friends that set up shows and played together and did things. We created a scene for ourselves. Chuff Crew was the same. We were mostly San Gabriel Valley kids while Chuff was LA heads. We clicked because we played similar music and had similar mentalities. The guys from Bastardass were the "heads" of that group. When we started setting shows up and playing together we had love for each other

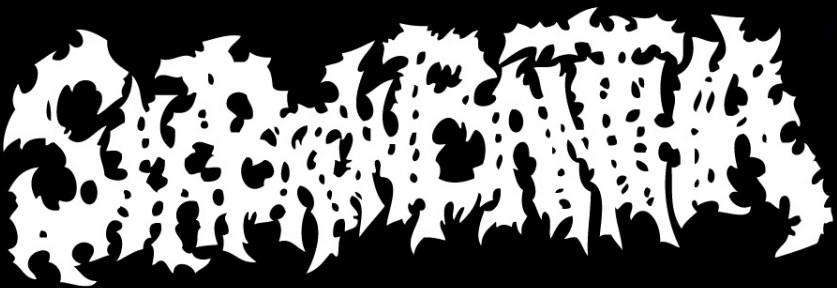


ACXDC ACXDC ACXDC

and we played up the rivalry and support with stupid slogans/DemonxChuff fests. Chuff was actually started in the Midwest though and the guys picked it up out here via message boards.

Do you have any last words?

Think critically. Have serious fun. Make music. Make art. Make friends.



Sixbrewbantha Interview
 Conducted June/July 2015
 Originally printed in SF&L #29

Tell me about the early years of Six Brew Bantha. How did the band evolve from a high school joke band into what is today? Tell me some about Cyborg Justice and Wayne Powerman.

Bryan: Tyler and Mark have been playing together since before they knew their instruments and the project started out as just a one-off thing they hammered out one day. When real songs started getting written they decided to keep using that name until something better came to mind, some six or seven years later here we are. Cyborg Justice was a very lo-fi punk/"powerviolence" band Tyler and I played in together before SBB along with our friend Jeff, we had no idea what we were doing at the start but it was fun and I would say we got pretty decent by the end. Wayne Powerman was Tyler and Mark's high school punk band, they started out super influenced by Nirvana, early Blink 182, NOFX, GG Allin, etc. and covered most of those bands. A lot of people in our age group's first DIY gigs were Wayne Powerman shows, they were the first people I had ever encountered with the guts to book a hall, hand out flyers and basically make a show happen for themselves. As it progressed they got faster and more Charles Bronson influenced until their drummer Bryce (still a buddy of ours to this day) started losing interest and wanting to play more straight ahead punk (which he is currently doing in a ripping Vancouver d-beat band called Despair).

Mark: Tyler and I met very young and fell into music together shortly after. I had acquired a guitar to learn with and my dad had a drum kit in the basement he didn't use which resulted in two very amused kids doing some serious audio damage (not to mention smashing things and setting small indoor fires, homemade bombs and shotgunning non-alcoholic fifteen packs.) This little endeavour formulated into what we called "Wayne Powerman" and we recruited our friend Bryce to play drums and

Tyler played bass. We played and put on shows with other young kids and shortly thereafter Tyler had begun "Cyborg Justice" a band more in the vein of our current incarnation. This

was the period where smoking pot became the standard of life and extreme music became the objective. I will not forget the day sitting in a local park hang out taking bong rips and hearing No Comment's "Downsided" and then everything changed. Shortly after Cyborg Justice split up, Bryan was bandless and joined Tyler and my two piece arrangement (Sixbrewbantha) and we played our first show as a trio with Iroh Lung and Extortion, the rest is history.

What is the scene like in Victoria? Do grindcore heads in Victoria, Squamish, and Vancouver all get along or is there beef between the cities?

B: Victoria has a totally rad, tightly knit DIY scene. There's minimal scene division and a wide variety of people come out to support us locally. There's not usually very much going on so everyone is really stoked and enthusiastic when shows do happen. People from Victoria and Squamish





have kind of a hate-on for Vancouver, people from smaller towns generally tend to talk shit on "the big city" (which I think is silly and unfounded but that's another subject), but the grinders all get along and support each other. A lot of us have known one another for countless years now.

M: The Victoria scene is quite eclectic with shows crossing over with everything from hip hop to garage punk to noise. Everyone goes to every kind of show and this has led to a very tight knit community. Also, our scene is rich in visual and performance artists and any form of eccentric social outcast types which keeps our city colourful. No drama or "beef" between the west coast scenes, especially within extreme hardcore, we are the minority amongst punks, we gotta stick together.

Tell me about the mythical island that has insane shows.

B: Well, Vancouver Island is just off the coast near Vancouver and requires an hour and a half ferry ride to reach. Victoria is its biggest city and one of the most beautiful places you could ever visit, it's also where all three of us were born and raised. We have a pretty rich history of punk and metal, crucial proto-powerviolence cult legends The Neos were from Vic in the early 80s for instance, our biggest punk export is probably NoMeansNo. Not a lot of bands make it to the island due to the ferry, so when they do come through their shows are consistently raging. A lot of bands tell us Vic was the best date of their tour. The rest of the island has scenes pop up periodically but they usually die out after people get sick of living in whatever boring small town they're trying to make things happen in.

You just got back from a six week European tour with Archagathus, how was your experience over there? Where were your favorite places?

B: Touring Europe was amazing. It's ob-

viously something people dream of getting to do from the moment they start a band and we were very lucky to get to experience it and be treated so wonderfully. What jumped out most to me is how well organized the European punk infrastructure is (playing a show means you're pretty much guaranteed a meal, free beer, a place to stay and generally at least 100 Euros) and how people even in the poorest countries will go above and beyond to make sure you're shown the utmost hospitality they're capable of providing. It also put into perspective how privileged we are as punks here in North America, not having to literally struggle against fascists on a day to day basis for instance. Touring with Archagathus was an absolute pleasure, I miss those dudes way too much. We had an amazing show in Barcelona, were treated like absolute royalty in Besancon, France (a show which people came to from all over eastern France on a Tuesday night). September To Dismember in Italy was a blast, Greece is the punkest country in existence, Serbian grinders rage ultra hard, Slovakia for the most extravagant hospitality I've ever received (thanks Richard!), Russia was just three days of pure insanity (in between all the excruciatingly long drives), playing with Lycanthropy and Needful Things in the Czech Republic was mind blowing, playing with Brutal Blues in Paris was incredible, Leeds was an amazing gig and one of the most stacked lineups we will ever have the fortune to be a part of, it was an amazing experience across the board and I feel bad even typing out this list because everyone who helped us out is deserving of eternal gratitude from us. The scene over here could learn a lot from how Europeans do things.

I know you as a band are a bit regretful about the band's name, would you ever do what P.L.F. (Pretty Little Flower) did and shorten to S.B.B.? If you could rename the band what would you chose?

B: Our name is our name, we're stuck with it at this point and I feel it has its

charm. We suck at coming up with band names anyway (evidently), if we had a better one up our sleeves we'd probably have changed it by now.

M: Who's regretful? God told me to name this band Sixbrewbantha.

If you could do a split with any band, active or not, who would do a record with who you haven't already and why?

B: My dream is to do a split with Longmont Potion Castle. If you haven't heard his stuff check it out on YouTube, absolutely next level bizarre prank phone calls, you will either laugh your ass off or be totally bewildered.

M: Corrupted, because I have a profound respect for the serious front that band presents and for achieving such a cold bleak sound which prior to listening I could not have imagined. Also I find there lyrics fantastic. "Empty" from the Cripple Bastards split is soul crushingly harsh. Split LP with Corrupted, gotta make it happen.

What was the best show you've played?

B: Impossible to narrow down to just one. Deviated Instinct in Victoria, Halifax in 2010, Arsonfest 2010, our basement show the first time we went to LA, every Fastcore Fest, Chicago both times we were there, house show with Chest Pain and Mass Grave during Chaos in Tejas 2012, NYC in 2013, Barcelona in 2014, Russia, too many to list...

M: We have had the fortune of playing plenty of amazing shows over the last few years. More recent stand out ones from our Euro tour was Barcelona on Tyler's birthday. So crazy, Tyler was hammered beyond recognition and destroyed both Sixbrewbantha and Archagathus sets pristinely on a drum kit held up with phone books and while force fed him shotgunned beers. Our three Russian shows were heinous as well; we were late and had to rush on stage while running the gauntlet of alcohol towards the stage and tossing passed out people out of the way. We then proceeded to play our entire set in like, 17 minutes (originally 25-30 mins for Euro audiences) by playing faster and taking no time between songs. People were going haywire in Moscow. Our show in Leeds was insane as well, tons of stoked kids and all the bands we played with were incredible.

Tell me about the importance of politics on your lyrics and what message you want to deliver.

B: We all got into DIY going to see anarchist bands like Iskra, Leper and all the likeminded folks they would bring through town, so at least for me it was ingrained pretty early that extreme music should have something to say.



We never really set out to be a "political" band but that's more or less how it came out. As silly as the juxtaposition of the importance of conveying a message lyrically through such an indecipherable form of music inevitably is, reading the lyrics to bands like Napalm Death and Assuck for instance has definitely had an influence on my view of the world over the years (not to mention all the people I've met and interacted with as a result of involvement in this community), so while it may never change the world as such I do feel that expressing one's views on the world through music can make a tiny bit of difference.

M: Personally, I consider music a means of communication, a language with more substance than can convey emotion, colour and also words. To play in a band that travels and puts out records we are lucky enough to have a means of expressing our ideas and philosophies to broad expanse of people even if that may be our small network of friends. We are 31 years expired past 1984 and witnessing the last stages of a fully pacified populace. Now more than ever is it important to share our ideas and reach out to anyone who can still grasp the reality hidden behind the stage presented to us. "I must create a system or be enslaved to another man's; I will not reason and compare: my business is

to create.” I believe that sums it up in my view nicely. But to all who create... carry on screaming.

Whats has the Internet done to DIY and the grindcore scene? Has it set it back or made everything more international?

B: I was never around for the age of handwritten letters and ordering 7”s out of catalogues so it’s really impossible for me to compare the pre-Internet scene to what it is now... the Internet has been instrumental in my discovery of this music and our ability to get ourselves out there as a band and meet all these people who’ve gone on to become dear lifelong friends, so I’m totally okay with the effect it’s had.

M: The Internet has had an undeniably large impact on how the scene operates and communicates. You will encounter people within the scene with an “old school” attitude who believe people have become lazy and only half-heartedly put the effort into making things happen whatever it may be. The other side of the fence tells us that the possibilities have greatly broadened and we can reach out to one another over great distances with the click of a mouse resulting in so much going on and a great expanse for the scene. The Internet can spawn lethargics but the large positive impact speaks for itself. Another point is the whole debate of privacy issues and the perversity of N.S.A. and other such organizations. Once again, the other side of the fence presents us with skilled hackers and independent servers ultimately leaving our second world (the Internet) as a battle for control or liberty. It’s up to the individual to make the decision whether to merge their life with the Internet world and their reality or remain on the “outside”.

What are your thoughts on whitebelt grindcore, stadium metal, and pornogrind?

B: Not really sure what you mean by whitebelt grindcore, metal bands with the attitude of trying to “make it” (whether they’ve succeeded or not) are lame but also pretty funny. pornogrind is total stupid bullshit and should not even be associated with grindcore.

M: What the fuck is whitebelt grindcore? Signing to earache and reading decibel magazine are hilarious pastimes. And for the last genre, no.

What is the weirdest thing that has happened to you as a band?

M: We’ve encountered a lot of crazy shit but... One time on our 2010 cross Canada tour we stopped in Ironbridge Ontario to rest after hours of driving and drinking a lot of whiskey. We got the okay to sleep in our van in the parking lot of some gas station but then a woman who overheard us invited us to her home to camp in her yard. We get there and we meet her family which included this dude they called “Uncle

Steve” or something who looked like he was eighty but apparently was way younger. Anyhow, I just sat and ate potato salad the lady made us (which was bloody amazing) and watched Uncle Steve take bong rip after bong rip and between each bong rip he would hack and cough violently for like 10 - 15 minutes and somehow not die. While watching this man magically not kill himself I also watched this woman screaming her pipes out at her kids who seemed oblivious to it all. I guess you had to be there but it was just a weird scenario to be in. Also one time the Contagion guys fed us grilled peanut butter and roasted garlic sandwiches (thanks guys!) which turns out to be fantastic.

B: Mark beat me to my answer so just read his. The guy’s name was Uncle Larry though and it’s worth noting that such quality musical acts as Kid Rock, Nickelback, etc. were being blasted the entire time.

Tell me about the newest full length.

B: The songs are longer and crazier but it’s essentially the same shit we’ve always been doing. We’re all super proud of it and consider it our finest work to date.

M: I’m happy with how the most recent record turned out; it was a lot of fun making through the whole process, writing, learning, and recording. I feel it’s a bit different then our other records in the sense that it’s a bit more in depth writing wise, in execution and in that it has an established, cohesive sound to the record as a whole. Thanks Tron!

Let the readers here know some other crucial Canadian bands to check out.

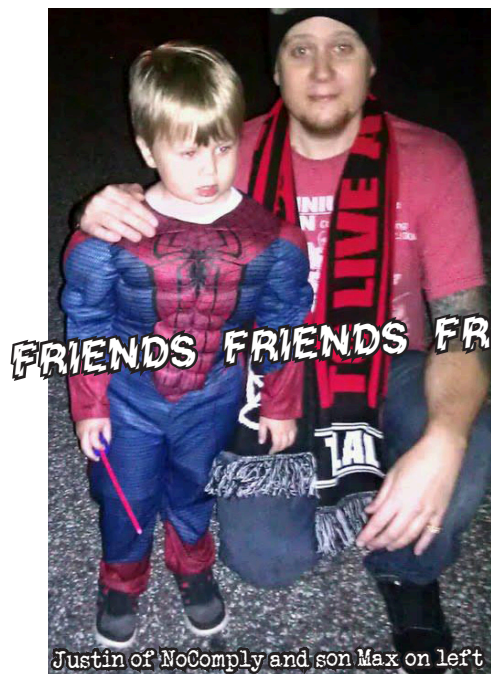
B: Iskra, Archagathus, Throat Slitter, G.O.D., Power Trip (from Squamish not Texas), Ahna, Osk, Hoopsnake, Altercation, Tenchu, Thick Skull, Altered Dead, Napalm Raid, Flagpolers, Oaf, Sickener, Vile Intent, IRN, probably tons more but we haven’t been out east in a long time and are out of touch.

M: Shooting spree, Tenchu, Osk (duh!), Ahna, Altercation, G.O.D., Hoopsnake, Bridgeburner, Powertrip, Not a Cost, Concrete Asylum, Powercup, Thee Nodes and a bunch of other crap.

What releases are in the works? What plans do you have touring and what should we expect in 2015/2016 from SBB?

B: Working on some new material but not sure what to do with it just yet. Got some tour plans brewing but you’ll just have to wait and see.

M: Just writing and creating in the laboratory right now, we gotta write some seriously unlistenable pig deterrents. Also, we got a couple ideas for touring floating around but nothing yet confirmed, we will keep you posted. Carry on screaming Will!



Justin of NoComply and son Max on left



Gore and Mark Bronzino



Local friend and tatoo artist Steve-o helping to screenprint



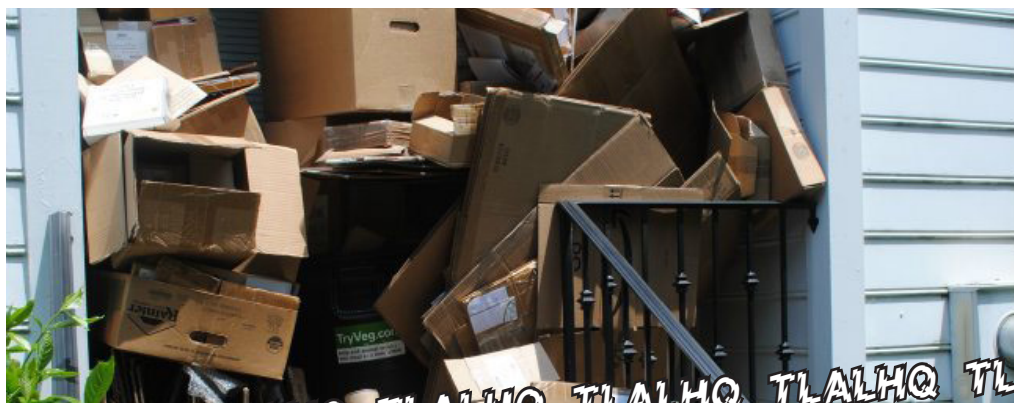
I was gifted this cool airbrushed hat



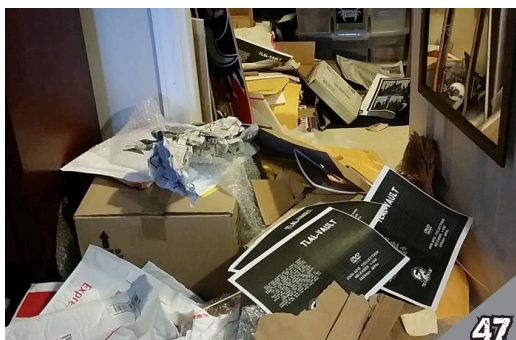
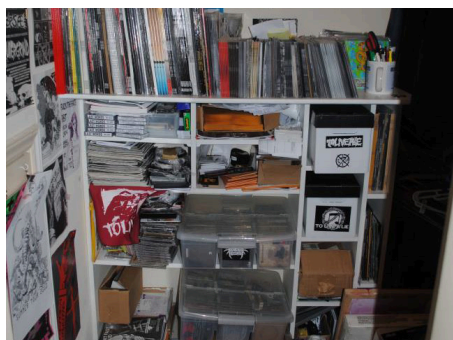
Ace from Abuse, and I rolling in door bucks, counting them out for bands after the first TLAL fest



Curmudgeon hangs down the street from the HQ outside of Cupa Joe



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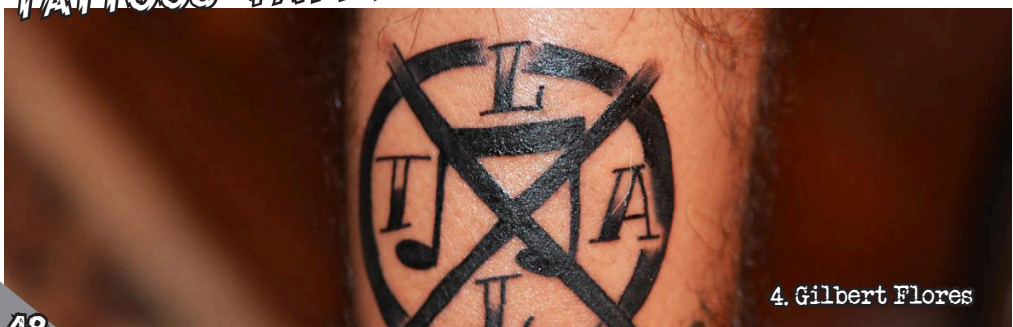
1. Steve-o Dowling



2. Javad Banikazemi



3. Kevin Kennedy



4. Gilbert Flores

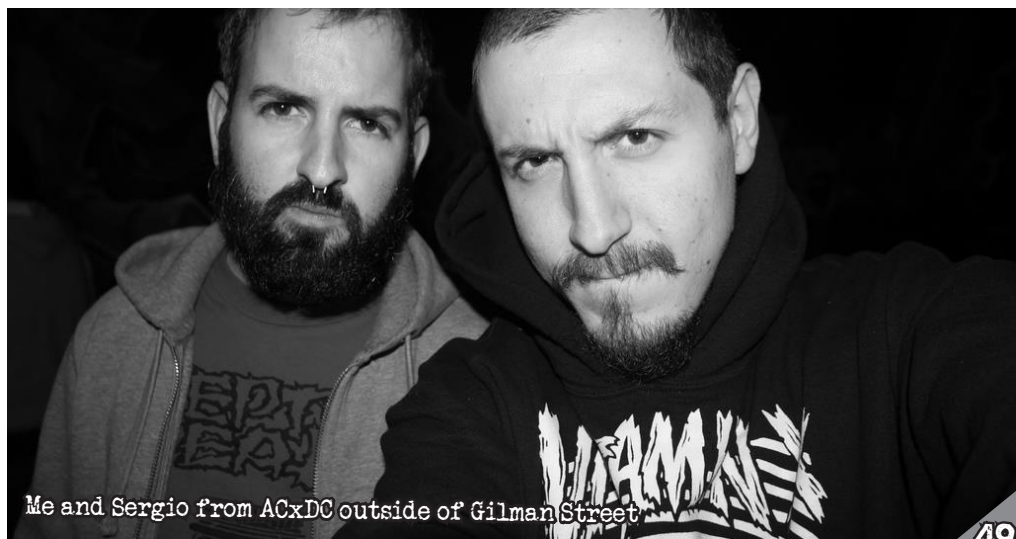
Chris Moore (D.O.C, ex-Magruderrind), me, and Joe Denunzio (InFest) at Damaged City Fest



MORE FRIENDS MORE FRIENDS MORE FRIENDS



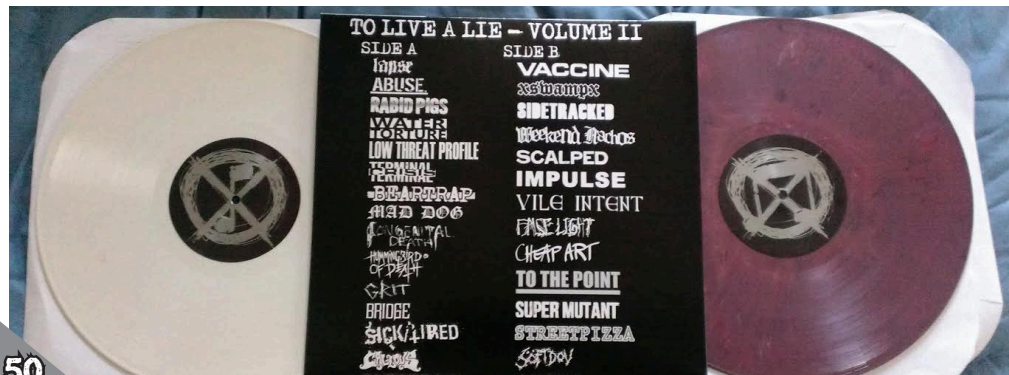
Greg from Deathrats and me

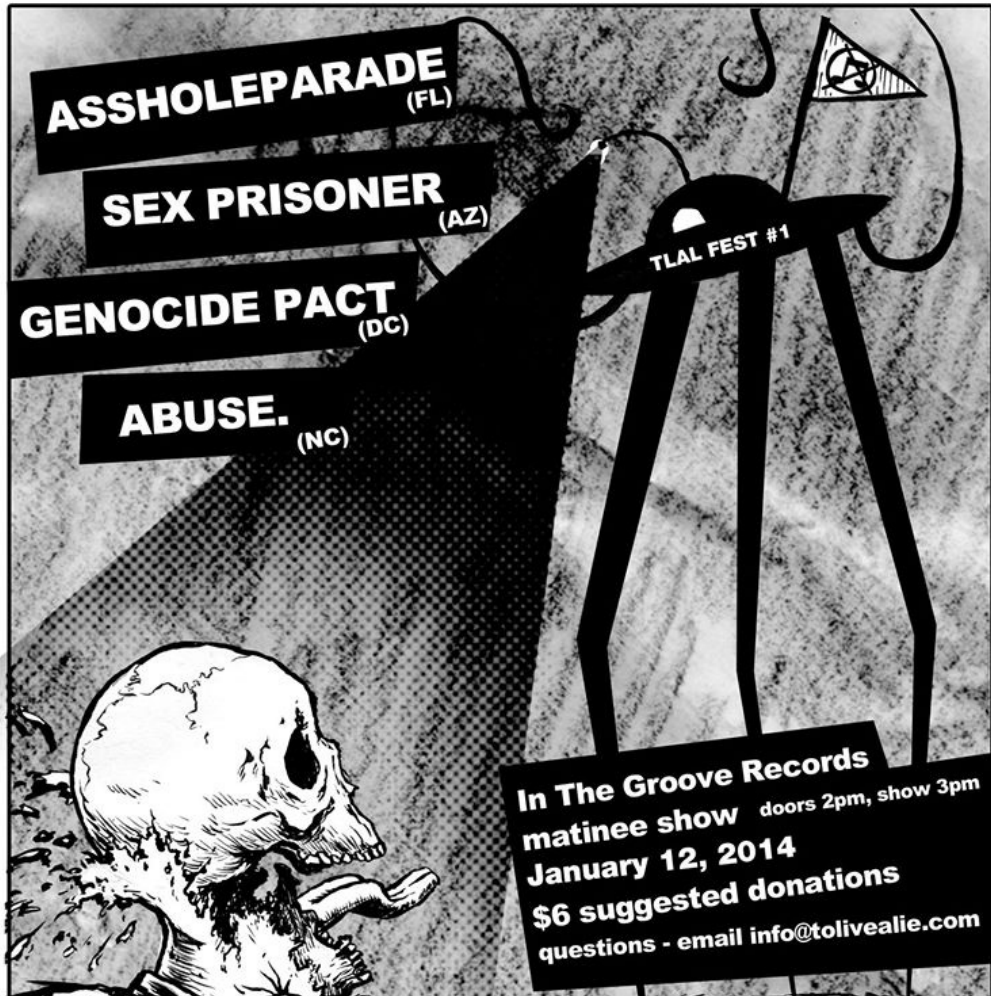


Me and Sergio from ACxDC outside of Gilman Street



VINYL VINYL VINYL VINYL VINYL VINYL VINYL







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DISCOGRAPHY TO DATE

- TLAL01 - Godstomper / Magrudergrind - split 7"
- TLAL02 - Rhino Charge - s/t 7"
- TLAL03 - Magrudergrind - 62 Trax of Thrash CD
- TLAL04 - Unholy Grave / Archagathus - split 7"
- TLAL05 - I Object / FxPxOx - split 7"
- TLAL06 - Apathetic Ronald McDonald / Final Draft - split 7"
- TLAL07 - V/A - Skate Attack Volume I cassette tape
- TLAL08 - V/A - Four Bands to Drain Your Pool LP
- TLAL09 - xBrainiax / NoComply - split 7"
- TLAL10 - Terminal Youth - s/t LP
- TLAL11 - LxExAxRxNx - First Lesson 7"
- TLAL12 - Mehkago N.T. - s/t CD
- TLAL13 - Athrenody - Crazy Development CD
- TLAL14 - Agathocles / SMG - split 7"
- TLAL15 - Bloody Phoenix - War, Hate, and Misery CD
- TLAL16 - Proletar - Back to Hatevolution CD
- TLAL17 - Hip Cops / Gate - split 7"
- TLAL18 - Final Draft - s/t 7"
- TLAL19 - FxPxOx - 2003-2007 Recordings CD+
- TLAL20 - V/A - TLAL Three Year Sampler CD
- TLAL21 - Kakistocracy / Nux Vomica - split 7"
- TLAL22 - Archagathus / Sakatat - split 7"
- TLAL23 - Mesrine / P.L.F. - split 7"
- TLAL24 - Party by the Slice / ¡Malparido! - split 7"
- TLAL25 - V/A - A Product of Six Cents II CD
- TLAL26 - V/A - Illegal Grinding CD
- TLAL27 - XBRAINIAx - Hail Fastcore CD
- TLAL28 - Hummingbird of Death - Show Us The Meaning Of Haste CD+
- TLAL29 - Deathrats - s/t 7"
- TLAL30 - V/A - To Live A Lie Records 2010 Sampler CD
- TLAL31 - Arctic Choke - s/t 7"
- TLAL32 - Mondo Gecko / D9 - split LP
- TLAL33 - Get Destroyed! - Burnt Offering 7"
- TLAL34 - Thieves - Positive Vibrations 7"
- TLAL35 - Archagathus / Axed Up Conformist - split 7"
- TLAL36 - Charogne Stone - Live 2008 7"
- TLAL37 - Sick/Tired - Highlife LP
- TLAL37.5 - Sick/Tired - Lowlife tape
- TLAL38 - Conga Fury / Shitstorm - split 7"
- TLAL39 - Charogne Stone - Mr Et Mme Stone Ont Une Fille 7"
- TLAL40 - XBRAINIAx - Deprogrammed gatefold LP
- TLAL41 - Disciples Of Christ - Demo 7"
- TLAL42 - Agathocles / Violent Gorge - split 7"
- TLAL43 - Sex Prisoner - s/t 7"
- TLAL44 - Archagathus / Pizzahifive - split 7"
- TLAL45 - Assholeparade - Live in Rostock 10"
- TLAL46 - Magnum Force - Self-Loathing 7"
- TLAL47 - Backslider - s/t 7"
- TLAL48 - Godstomper / Dos Amigos - split 7"
- TLAL49 - Mehkago N.T. - Massive Fucking Headwounds LP
- TLAL50 - V/A - To Live A Lie 7"
- TLAL51 - Suffering Luna - s/t LP
- TLAL52 - Archagathus - Canadian Horse LP
- TLAL53 - Sissy Spacek - Vanishing Point 7"
- TLAL54 - BearTrap - Nailed Shut 7"
- TLAL55 - Deathrats - Give Up 7"
- TLAL56 - Charogne Stone - La Main de L'ange 7"
- TLAL57 - Sidetracked - Uniform 7"
- TLAL58 - NoComply - One Sided 7"

TLAL59 - Sakatat / Mesrine - split 7"
 TLAL61 - Black Hole of Calcutta - s/t 7"
 TLAL60 - Capitalist Casualties / NoComply - split 7"
 TLAL62 - Mind As Prison - Maryland Grindcore 7"
 TLAL63 - Get Destroyed - Shut In 7"
 TLAL64AB - ACxDC - He Had It Coming 7"
 TLAL64CD - ACxDC - Second Coming 7"
 TLAL65 - Lapse / Eddie Brock - split 7"
 TLAL66 - Curmudgeon - s/t 7"
 TLAL67 - Sidetracked - Wrench tape
 TLAL68 - The Kill / White Eyes - split 5"
 TLAL69 - P.L.F. - Pulverizing Lethal Force CD
 TLAL70 - V/A - To Live A Lie 2011 Sampler tape
 TLAL71 - Fatal Nunchaku - Paving Stone Under The Beach CD
 TLAL72 - Chest Pain - s/t 7"
 TLAL73 - P.L.F. / Downtrodden - split 7"
 TLAL74 - Mind As Prison / Disciples of Christ - split 7"
 TLAL75 - Osk - Wretched Existence // Bleak Future : 2007-2010 CD
 TLAL76 - Needful Things / Roskopp - split 7"
 TLAL77 - Tinnitus - Gehenna 7"
 TLAL78 - Unholy Grave / Nak'ay - split 5"
 TLAL79 - Nashgul / Malpractice Insurance - split 7"
 TLAL80 - Magrudergrind - Crusher 10"
 TLAL81 - Protestant / Suffering Mind - split 6"
 TLAL82 - Rape Revenge - Paper Cage 7"
 TLAL83 - Backslider - Maladapted 7"
 TLAL84 - Torch Runner - Committed to the Ground LP
 TLAL85 - BearTrap - Sleep Eradication 7"
 TLAL86 - Six Brew Bantha - s/t LP
 TLAL87 - Suffering Luna - Blood Filled Bong tape
 TLAL88 - Catheter / Mass Grave - split 10"
 TLAL89 - Mindless - Planet of Pestilence 7"
 TLAL90 - Manchild 6: Bye Bye Punk Rock... Hello Adulthood book
 TLAL91 - T.F.D. - Childhater 7"
 TLAL92 - ACxDC / Sex Prisoner / Magnum Force - split 10"
 TLAL93 - The Kill - Make 'Em Suffer LP
 TLAL94 - Last Words - s/t LP
 TLAL95 - Seasick - Eschaton LP
 TLAL96 - Abuse. - Self Titled LP
 TLAL97 - ACxDC - Discography LP
 TLAL98 - NoComply / Suppression - split 10"
 TLAL99 - Backslider - Discography CD
 TLAL100 - V/A - To Live A Lie Vol II 12"
 TLAL101 - Cave State - Self Titled 7"
 TLAL102 - Chest Pain - Weltschmerz LP
 TLAL103 - Impulse - Chula Violence 7"
 TLAL104 - Holders Scar - Sin Without Doubt 7"
 TLAL105 - Fistula - Vermin Prolificus LP
 TLAL106 - Sex Prisoner - Demo 7"
 TLAL107 - The Afternoon Gentlemen - Grind In The Mind 7"
 TLAL108 - ACxDC - Fiction Monger 8"
 TLAL109 - Six Brew Bantha - Intravenously Commodified LP
 TLAL110 - ACxDC - Postcard Flexi
 TLAL111 - Impulse - Backbreaker 7"
 TLAL112 - Humus - Eterna Condanna LP
 TLAL113 - Beartrap - Stoughton Forever 7"
 TLAL114 - Hummingbird of Death/Beartrap - split 5"
 TLAL115 - Funeral Chic - Hatred Swarm LP
 TLAL116 - Sick Shit - Softcore tape
 TLAL117 - Chest Pain - Primate's Advantage 7"

TLAL STORIES LUCAS KORTE ON XBRAINIAX - DEPROGRAMMED



The recording of our only full-length LP wasn't particularly eventful, but it took a long time. Our recording sessions were pretty sporadic and spread across several months, so we'd get the drums done in two days here, and then guitars finished in a day or two there, etc. But it was the mixing that took forever. Over a year, in fact. Our studio guy/ponytail expert, Dave Miseveth, was really kind to us and way undercharged us for everything he did. He was a pro, and had gone to recording school, so there was really no reason for him to discount us so heavily, but we knew him for a few years as friends and I guess he's just that kind of guy. I think for one recording session we literally paid him in beer. That was all he wanted. He didn't negotiate price too hard. And we should give him credit for really being able to bulk up the XBRAINIAX sound in studio, but he also

repeatedly complained that mixing 30+ songs that were all mostly less than 30 seconds a piece was pretty tedious and demanding. By the time he had adjusted something to the right level or EQ-ed something out the right way, the song was done and he had to play it over to hear his work. So, he dragged his feet a bit, and I had to harass him regularly about getting it done, but we didn't want to be too nasty about it since we paid pennies for a pretty professional sounding recording and hadn't even needed to leave our practice space for it.

I remember we missed our original deadline to have the LP out in time for one of our summer tours, so we burned some CD-Rs of a rough mix of a couple of songs and sold it as a crap 'preview' of the LP or something. Not particularly ingenious business savvy, but they sold ok if I remember. We always tended to sell

better on shirts on tour anyway. The other major player in the feel of the record was artist Matt Gauck who approached me pretty early in the discussion of Deprogrammed with an offer to do artwork. He was really gracious and a big fan of XBRAINIAX (I still find that idea weird...we had big fans?) and offered to put brush to canvas pro bono. So we thrashed out some ideas, I being an artist as well, and we got the cult idea together based on Shanks's lyrics and he did some great sketches and then some really great oil paintings for us. I don't know if at the time there were many fastcore/powerviolence bands that could boast an oil painting for their cover artwork, but we didn't like to feel constrained by the conventions of the scene we took our influences from. No reason to just do simple cut and paste stuff when you can get a full-color painting.

Timing was weird, so we didn't immediately tour in support of the actual LP when it came out. I think the first time we really hit the road with it was for what would be our last tour--two weeks on the East Coast with Czech band See You In Hell. We have Dan McGregor of Lotus Fucker fame to thank for putting us on that. Probably the most fun I had while in XBRAINIAX. Filip from SYIH passed this year, which is sad and crazy and awful, and we all got in touch with each other about that. The news really hit hard. I think when you tour with a band a bond forms that can't be broken (if you get along!!!). Mostly because of the profusion of in-jokes and drunk-farting.

Anyway, that's about all I can think of. The other guys might have different stories, but oh well. We played a few shows after that and then the break-up came. It's all pretty much history at this point.



TLAL STORIES MATT GAUCK ON TLAL ARTWORK



To Live A Lie records is one of like two different entities that I will help out by doing artwork without thinking twice about it. It's a label that I genuinely WANT to succeed, which is bolstered by me really loving everything Will is doing. The bands I already know I get excited about; the new stuff I get super excited about, since there's a great chance I'll be really into it, too. It has been kind of an honor to get to work on so many designs for TLAL - and the first ones are still probably my favorite. Will asked me to do a small logo, and at the time, I was listening to a lot of power violence, and even some fastcore kind of stuff, but grindcore was way less on my radar, and I wasn't nearly as familiar with the art that sort of visually went along with grind logos and whatnot. I ended up doing that eyeball gouge logo, just because it was literally the most "power violent" thing I could think of, which was quickly followed by the shirt design of the two business dudes fighting, one of them punching through the other dude's face and out the back of his head. I remember thinking "this is totally insane, but I love this, and I have a feeling anybody else who is into this is someone I could get along with." Nearly nine years later, it seems I was right.

It's also kinda cool, in a world where the once coveted 'punk nod' has kind of opened up too widely, I have found this "grindcore nod" that I have going for me now. Wearing a TLAL shirt doesn't spark interest from most spikey-haired punk kids around town, but the one dude at the grocery store with the Insect Warfare shirt knows what's up, and I feel like I'm 17 again, getting discounts where I don't deserve them. I'd also like to note I've been pushed further in my artistic endeavors because of Will, as I got asked to do some art for XBRALNIA and I ended up emailing with some frequency with one of the members, sharing art back and forth, all resulting in me thinking "dang, that dude is in a great band AND he can paint? I gotta step up my painting now..."

In a sea of folks who stopped keeping it DIY years ago, or who maybe never really got the hang of doing it themselves, I can rest assured that the mighty To Live A Lie will be churning out the noise from a humble little town I happened to grow up in. And I can happily say that after all this time, I still get the most excited when I get that email with the subject line reading "wanna draw something for me?"

TLAL STORIES JAY TICHY ON SIDETRACKED - UNIFORM



I started writing Uniform back in 2005. We had finished the “One Lane Road Ahead”/”Just a Front” session and a new batch of riffs and songs started forming. Lack of Interest’s “Take Another Step” had just come out and made a huge impression on me (noticeable on our song “Runaway”) No Comment is my favorite band of all time, and I wanted a song that really showed that influence. The title track was the result of that. The first 3 songs are a trio about my aunt who passed away in 2002. Musically, I was really inspired by the way Capitalist Casualties would string together short songs like on “Disassembly Line” with the trio of “Running for God”, “Sick & Tired” and “Blind Faith”. I actually was going to call the record “Can’t Relate” until someone pointed out Causitic Christ had a record called that. That was a really great era of songwriting for me. Everything

was so choppy and chaotic and there was always splicing parts together. We didn’t start recording it until the end of 2009 because of splits that came up. Getting Brian the drummer to practice and record back then was like pulling teeth. It still isn’t easy, but it was especially hard back then. It was finally completed at the end of 2010 and sent off to a few labels. It came down to Six Weeks and To Live a Lie. Six Weeks said to go with Will and I’m so happy I did. I’ve never gotten a record in my hands quicker than that. We’ve never been super popular locally, but that record did do pretty well for us outside of the Northwest. I think for a lot of people it was their introduction to us even though we’d been around for 10 years already. Most fans regard it as our best and I would have to agree. That’s not to disparage records that have come after it. It’s just a definitive record to me.

TLAL STORIES

DAN RYCKMAN ON

ARCHAGATHUS - CANADIAN HORSE



Ahh, the Canadian Horse photo shoot. I'm not sure how to begin this story, but I guess it starts with the concept of the album cover itself. Who thought of it? Why did they think of it? Well, I am the only one to blame for conceptualizing this equestrian expression of personality delusion. I'm not sure how the idea came into my head, it just sort of did one day...and I was too lazy to think of something better so there you go.

The first obstacle, obviously, was to find a horse. Nobody in Archagathus actually owns any horses (weird, eh?). My childhood best friend who I haven't spoken to in years and years has horses...but, I felt like it would be a bit awkward to call him up and ask him if I could pretend to play the saxophone on his horse while dressed like a homeless Fabio Lanzoni. Needless to say I pursued other options. Thankfully a friend of mine named Josh who I studied Physics with had horses out at his

parents place about a 30 minute drive from Winnipeg. He had a much more clear idea of the weird shenanigans that I'm into so him and his family agreed to my proposition and things were starting to come together!

The next step was to find the other items...Champagne, grapes, a saxophone and a silly poet's shirt. I was able to borrow a saxophone from a large man named Macho, and the consumable items I located at local grocery and liquor stores. But where the fuck do you get a stupid frilly Fabio shirt? I was hanging out with my friend Marshal and I brought him to a local vintage clothing/costume store to look for the perfect shirt. To my surprise, I found the exact shirt I was looking for! Marshal was not clear as to why we were trying to rent this ridiculous shirt and assumed that it's because I had a hot date coming up. Which is insane because...even if I could find someone to go on a

date with me...I obviously would wear something that has a lot more feathers and sequins. Anyway, Marshal's not the brightest guy so...

Cam and I grabbed our photographer friend Jason who we played with together in our old hardcore punk band Under Pressure, and we were off to the farm! Immediately upon arriving, I decided to pop open that bottle of champagne and start getting into character. The cork flew out of the bottle and landed directly into a pile of horse shit. I wasn't planning on necessarily drinking the entire bottle myself but now I had no choice. So now it was time to bring the horse named Tango out into the field to begin the photo shoot. Tango had never been separated from her mother (who to be honest was a bit of a crazy horse - my first impression), so the two horses started calling to each other and getting a bit worked up. This scared me as horses are very big and strong and I didn't want to get bucked off and kicked in the head. Thankfully I was calmed by the fact that I wasn't using a saddle so I could feel the soft warmth of Tango in between my legs and we trotted along, sipping champagne. Here's a funny little bit of trivia regarding the album cover...Tango wouldn't stand still for the photo and kept trying to walk back to her mom... so, my friend Josh's mother (who is a fairly tiny woman) actually had to hide behind Tango and hold her in place while I tried to look as majestic as I possibly could. You can't see her at all, it's incredible!

So, after snapping off a handful of shots with Tango...we decided it was time to let her go back to her stable.

Now comes the photo on the back cover of the album. Hmm...well, let me just say that I hadn't actually planned on taking off my pants. That just sort of...happened. I guess if you get enough champagne

and grapes into me then I let my inhibitions go and...well you get the idea. So anyway, there we were... me standing ass naked staring off into the distance, with Jason trying to find the best angle of which to properly capture my buttocks (Capture My Buttocks is the working title of my autobiography, but I digress), while Cam and Josh just sort of watched. Oh ya, It was also really kind of swampy and shitty out in that field so my underpants ended up getting totally soaked and covered in mud and I couldn't wear them home. I was also pretty drunk at this point so I decided to bust out some weed and tell Jason that he had to drive us back in my car.

Anyway, I guess we made it home and this album ended up becoming a reality. And that's the story of the CANADIAN HORSE.

END.

PS: I forgot to credit Jason as the photographer in the album. So, photo credit JASON PENNER.



FINAL WORDS

These last two pages seem the most important but verbalizing this is near impossible. I am and have been a lot of things in life, currently I am an IT professional, a home owner, a music lover, a soccer player, a bicycle riding... but honestly all those things are just things about me and don't include you. Ever since my formative years I was trying to entertain, educate, and interact with others... I made animal rights pamphlets and left them in record stores, I put together zines, I booked shows with bands from all over and somehow got people to pack out a gay bar, which served as a venue, in the middle of nowhere outside of Winston-Salem where I grew up. The Internet was a different place when I was growing up, very much more nascent. It took two days to download my first MP3 and even then it skipped on my computer. The Internet had a profound effect on my label... the band Rhino Charge I happened onto on Myspace and some of my early comps and whole records were figured out and put together on that website. I said no to an Insect Warfare record from a message on there from Beau which I regret. The Internet has made it possible to easily communicate with some of my favorite bands across the seas as well as keep friendships with bands on the opposite coast.

What I'm really blabbering on here is a summary of what motivates me because when you know why someone does something, you can see where they are going. A few years back I was really burnt out on the label and said no to any new projects over TLAL100 for what was supposed to be a year. What this effectively did was slowed down my release schedule and I still busted through the last of my releases that whole year. There was speculation amongst most of my friends and fans of the label that would be the end of TLAL. I thought that a possibility but I have always had a romantic idea of even if I'm old as dirt, there would be a handful of bands that would still want the TLAL name stamped on their newest records and I would keep on. I have

recently read both of Larry Livermore's books about the growth and death of Lookout and I see the divide where the label gets out of his control and falls apart. I think I'm lucky with To Live A Lie and haven't seen a real push of success that wasn't outside of something that me working by myself or with a bit of help from my friends plus my distributor could handle. The quickest selling releases to date: the Terminal Youth LP I sold my label's copies in a few days... honestly should have released that by myself it did so well. Both the ACxDC Discography and the ACxDC/Magnum Force/Sex Prisoner split record sold out of the first press in a week or two (500 copies). Represses sold through almost as fast. None of those seemed to bring me into a tailspin meltdown, it was more like I got a healthy workflow and felt happy that so many people wanted a record from my friends' bands and that I wasn't sitting on a stockpile of them.

Growing up I had a good amount of anxiety and always felt like I was looking for something. While growing up I listened to a lot of industrial music and a lot of punk music. My interest waxed and waned until I started going to, and this will be a bit confusing at first, metalcore shows. Later I went to school in Raleigh, where I currently live today, screamo/emo-violence was in vogue. I went to those shows and had fun just like the metalcore shows. Both had this very defined DIY ethic and punk ethos. Finally Raleigh/Greensboro and surrounding areas got into the hardcore punk house show scene and actually eventually moved towards powerviolence. I felt at home, it definitely seemed to be a bit of my influence had rubbed off and I was happy with the local scene. I think what went wrong with industrial music is that even though I hadn't seen much punk live, I knew the early shows I went to had their roots in punk. Pablos/533 Uprisings in Winston was a small run DIY space, and shows the screamo show here were basement and house shows. Punk was the final thing I had always been looking for and I looked for the same feelings in other places since the age of thirteen and



never found it. As you've read earlier a lot of pieces fell in place when I joined a punk band at sixteen and I really haven't grown past that point. That band wasn't great but it followed the formula. Whether we knew it or not, making our own shirts, paying to record ourselves, burning CDs, fliering the halls of our schools for our shows, that was all an archetype. The label, all these years later, is maybe me chasing that feeling. Sometimes I feel like I'm working with bands that are way better than that band but are that new, their music is exciting. and they are equally as excited as we were.

Throughout much of my adult life, my label has been more important than my day job. Even when my career started budding, I'd do my best there and come home and jump right into doing art for a release, or sending off masters to get pressed, or emailing a band back. I love my current workplace and work equally hard at both today which is a great feeling as well but maybe contributed to my temporary TLAL break because I feel like I'm doing real work to help

people out during my day.

My final statement is going to a bit odd sounding as it is something I've noticed lately and applies to this. I fully support people who were once involved in punk who stop going to shows for a good reason. I hear people talk down on people who end up following their passion when it means they desert punk. I've found what I feel like is my calling in the middle of punk but I have the most respect ever for someone finding the thing they want to devote their life to, especially since going and seeing bands isn't exactly productive, cathartic maybe but not directly productive. I have friends who shy away from punk to work on their garden which has become a farm, I have a friend who started a crossfit gym and that is his passion, I see multiple people who have started their own screenprinting businesses and they can't go to ever single show. Punk and DIY is everywhere in everything. Maybe one day I'll find another passion but for the last ten years and for the foreseeable future, running a DIY punk label, not for profit but for pleasure, is my passion.

